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aberfoyle fabrics

WOMEN who are sensitive to subtle casts of color . . . exquisite textures . . . imaginative design, get extraordinary pleasure from Aberfoyle Fabrics. Whether they are of cotton, Bemberg or fine rayon, their charm is admirably enhanced by utter practicality. For all Aberfoyle Fabrics are fadeless weaves that one may wash. Now, in fine department stores everywhere, you'll find glorious new weaves for every hour. Some suitable for grown-ups; some for children; others that will be adored by both.

A little seaming . . . a bow or two . . . some pleats are all the trimming one needs in fashioning a smart frock of Svelda flat crepe. It is supple . . . splendid for town or car wear, because it washes.

The Patou evening line, so much admired by men, is interpreted at the right in a photographic print on Svelda chiffon. Even the figure that's not too slim will find these large, softly blended prints becoming.

Only Aberfoyle Three Shilling gingham comes in "Dahlia" . . . a new shade that has three claims to fame. It was launched in Paris. It is young, yet sophisticated. It flatters sunny skins.

In a little ensemble of Aberfoyle figured eponge, a fashionable young person is ready for anything . . . rolling a hoop or quite a formal tea with Mother. It tubs, too, yet it has the spongy softness of wool.

This exotic lounge suit, after Mary Nowitzky, uses Svelda pique in Spanish tones. Dozens of glorious color schemes can be arranged in Svelda plain pique. It looks like silk, but tubs like cotton.

©Galey & Lord, Inc., 57 Worth Street, New York City

For Swatches of the Newest Aberfoyle Fabrics, Write to the Aberfoyle Fabric Exhibit, The Boardwalk, Atlantic City, New Jersey

aberfoyle fabrics

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PARFUM ET POUDRE

LES POIS DE SENTEUR DE CHEZ MOI

CARON PARIS

VOGUE
March 15th, 1930

Vogue is published fortnightly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Conn. Executive and Publishing offices, Greenwich, Conn. Entered as second class matter at the Post Office at Greenwich, Conn., under the Act of March 3rd, 1879. Editorial offices, Graybar Bldg., Lexington at 43rd, New York, N. Y. Subscriptions for the United States, Canada, Porto Rico and the Philippines, $6.00 a year in advance.

Vol. 75, No. 6
Whole No. 1382

The "edge of season" days!

Days that Winter tries to steal from Spring! Days with raw mornings and chilly afternoons! Days when the right clothes give you everything of comfort . . .

The seated golfer is wearing one of the new English flannel skirts, a chamois pullover with a V neck, a man-tailored club shirt and a "nigger brown" felt hat.

Her companion with the beret has a tweed skirt with her chamois pullover tucked in while the third of the trio wears a polo shirt, cardigan sweater and a tweed skirt.

Whatever the season, you may depend upon us to be able to show you the correct domestic and imported sports clothes and whatever novelties there may be in accessories.

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The Greatest SPORTING GOODS STORE *in the World*

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Its irresistible fragrance will endure long after memory of its application has departed . . . bewitching, charming.

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PURSE SIZE $1.00 . . . FACE POWDER $1.00

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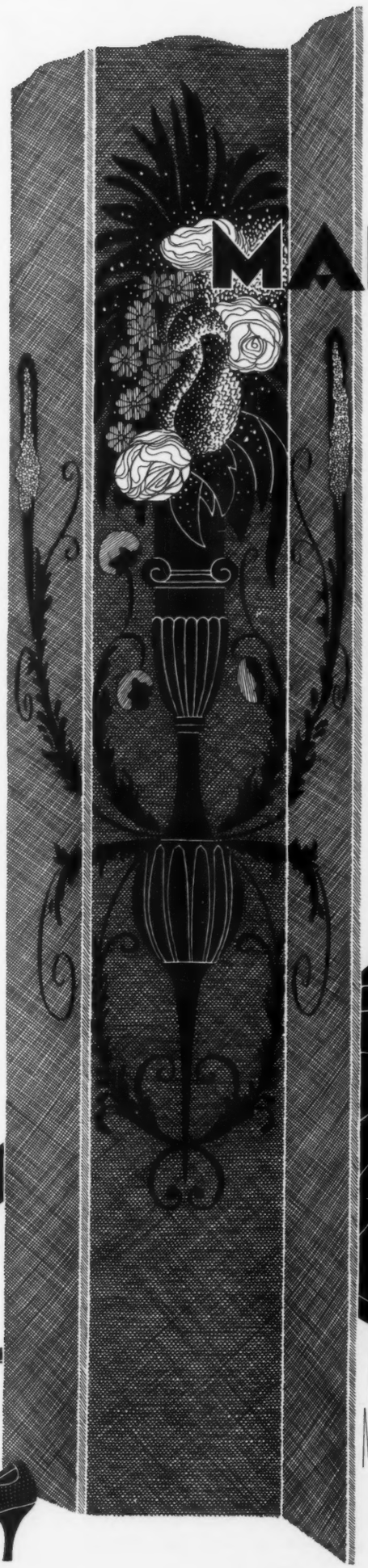
PARIS



MARSHALL FIELD and Company

RETAIL-CHICAGO

Vivid young moderns whirling through recess from school . . . refreshed travelers home from Cuba, California, Italy . . . fashionably gowned women from a dozen states, in town for a wardrobe or new point of view . . . they are choosing spring shoes now, at Marshall Field's. Cool little linen things, tinted any shade; perforated kidskins in romantic spring hues; soft buckskins, white with a dark accent; indispensable lizards and watersnakes. Shoes to play, dance, walk, and be charming in; shoes to show at smart places; shoes size 3½A, that look it, and size 7, that don't.

To serve all the women of taste who come here, Field's offers a completeness of shoe fashions and sizes not elsewhere equaled. To one who likes to choose for herself this variety is irresistible. You are invited to visit the Shoe Salons.

FRANCES DENNEY'S GREAT GIFT TO LOVELY WOMEN

- her new -

HERBAL PREPARATIONS

Created from rare and costly herbal extractions to meet the specific beauty problems of modern women -

In presenting her new Herbal Preparations, FRANCES DENNEY reaffirms the centuries-old conviction as to the remarkable beauty-giving properties of herbal extractions.

Each of these Herbal Preparations was created by MISS DENNEY to meet a specific beauty problem—and in no sense does it replace any of the numerous other preparations distinguished by her name.

The result is that today the preparations of MISS DENNEY represent the most complete and effective system of scientific beauty treatment available to women.

If you have never used any of MISS DENNEY's Preparations, you will find these remarkable new Herbal Preparations an appropriate introduction to the scientific efforts of this gracious woman who has devoted her lifetime to the cause of Beauty.

DENNEY & DENNEY: PHILADELPHIA—NEW YORK—PARIS

HERBAL CLEANSING CREAM

INEXPRESSIBLY soft and doubly penetrating. Melts quickly with the warmth of the skin, penetrates the pores and gently removes all powder, dust, rouge and impurities. It is so mild that it can be used on the most sensitive skin—and is easily removed with cleansing tissues. $1, $2, $3.50, $6.

HERBAL SKIN TONIC

A delightful preparation needed by almost every skin. It freshens and invigorates the skin by awakening sluggish cells and by stimulating active circulation through the facial network. Herbal Skin Tonic should be patted briskly on the face after the skin has been thoroughly cleansed with MISS DENNEY's Herbal Cleansing Cream. $1 and $2.

HERBAL OIL BLEND

One of the most nourishing preparations ever created for the skin and the underlying tissues. It is marvelous for filling out hollows and restoring youthful contour to the face. Very dry and sensitive skins respond gratefully to its soothing unguents. It is especially effectual for the face that is aging. $5.

HERBAL TEXTURE LOTION

A deep-pore liquid cleanser—wonderful for that quick freshening-up in the morning and during the day. It will be used by the ultra-fastidious woman to remove the last vestige of cleansing cream from her face, and to impart a luxurious feeling of cleanliness. $1.50 and $2.50.

HERBAL CIRCULATION MIXTURE

Perhaps the most remarkable of all MISS DENNEY'S Herbal Preparations. It is marvelously effective in brightening dull, sallow skin by developing vital circulation through the skin tissues. Only a few applications will bring the appearance of health and vitality to the most sallow skin. $3 and $5.

HERBAL THROAT AND NECK BLEND

A new preparation for bringing beauty to the throat and neck—and one of the greatest of MISS DENNEY'S contributions to women of all ages. It tightens drooping muscles and irons out lines and wrinkles. It also has valuable nourishing properties. Herbal Throat and Neck Blend should be used in conjunction with MISS DENNEY'S Special Astringent, $3 and $5.

the antelope "cap"

Real antelope, the thinnest and supplest of skins, is the most exclusive new fashion for hats and Jay-Thorpe have imported their own collection of velvety French skins. Simplicity and knowledge of line make these the most sophisticated hats of the spring season.

Above left: the black antelope suede cap minutely patchworked, exposes the forehead and comes down closely on one cheek where the two small bows in black and brown are an individual touch. 40.00

Above—a cap of classic simplicity is beautifully draped and is perfect to wear with sables or fox. A triangular rhinestone clip may be worn on one side. The cap 35.00

Jay-Thorpe

24 WEST 57TH STREET, NEW YORK

JUST A POWDER? NO! AN INVISIBLE FILM OF BEAUTY

Imagine a Powder first blended by a new process, with new ingredients, to unheard-of fineness and purity—then scientfically adjusted to your individual type of skin! Not just a "coating" but a lovely invisible film!

Based on ingredients new to powder-making . . . blended by a 36-hour process including actual *sterilization* . . . Pinaud's Powder not only sets new standards of fineness—it is created in two distinct Types: one for the "oily" type of complexion, one for the "dry"—each Type scientifically adjusted to its particular kind of skin! Instead of simply *coating* your skin, Pinaud's Powder actually blends *into* it . . . clinging instead of caking, soothing instead of irritating . . . a subtle transfiguring film, invisible, delicate as the bloom of youth itself. Yet Pinaud offers you this newest achievement —at the price you pay for ordinary preparations!

FLAWLESS AS A PETAL—THIS EXQUISITE POWDER FILM—SCIENTIFICALLY BLENDED FOR YOUR TYPE OF SKIN!

Pinaud
PARIS · NEW YORK

MAKERS OF FRENCH TOILET PRODUCTS FOR MORE THAN 150 YEARS, INCLUDING PINAUD'S CREAM · PINAUD'S LILAC VEGETAL · PINAUD'S EAU DE COLOGNE PINAUD'S EAU DE QUININE · PINAUD'S SHAMPOO · PINAUD'S POWDERS

You will find this new powder at your favorite shop. Type One for the skin inclined to oiliness. Type Two for the skin inclined to dryness . . . available in the now-famous black box at $2—or in its companion package of silver for $1. Six flattering Shades. © Pinaud, 1930

Artistry consorts with versatility in this exquisite, round diamond choker that divides into two bracelets, $3,800. The earrings...baguette and round diamonds...with pear-shaped emerald drops, $3,500 the pair.

Udall and Ballou

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Your last compromise! Smartness and comfort are at last combined in this newest walking shoe. Today—throughout the country—women will welcome WINGAIT—developed by the same master craftsman who has made I. Miller Beautiful Shoes famous. With new features of comfort and freedom for busy feet. And quite as important, with new refinements that make smartness a reality . . . WINGAIT is a Cuban heel, light-welt shoe, in a variety of modish patterns . . . For shopping, travelling, walking and for all day wear. Visit an I. Miller Shop or Agency today. Let the fitters show you how WINGAIT is constructed. How pliant is the special Kangola leather . . . how soft . . . how thoughtful of your comfort . . . And how flattering to beauty-loving feet.

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for the promotion of foot happiness

The remarkable ability of Kangola to allow for ventilation through the natural pores of the leather adds immeasurably to the maintenance of normal, healthful foot condition. Besides this outstanding feature, Kangola Leather holds its shape loyally, adding smartness to any shoe. It will not wrinkle, it will not scuff, and through long months of wear, its sheen—its delightful depth of tone—grows even more charming.

WINGAIT DIVISION . . . . I. MILLER & SONS, INC.
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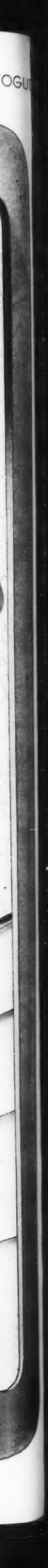

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COTY

FLOWER ODEURS

The delicate pastel shades, the soft light frocks of spring demand light, lovely fragrances in harmony. The COTY Flower Perfumes *are the essence of the blossoms themselves — and, likewise, they are the latest word of Paris for supreme chic.*

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714 Fifth Avenue, New York
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OPERA PROGRAM
SPRING and SUMMER

STREET
genuine watersnake (as illustrated) patent, brown, black or colored kid or calf.

SPECTATOR SPORTS
white buckskin with brown or black trimming.

AFTERNOON
plain or embroidered fabrics, tinted any color.

EVENING
crêpe, satin, moire . . colors or white to be dyed.

We try our Operas on Ourselves

For this season in which all overtures are to the opera, Walk-Over announces exclusive lasts whose custom-like fit was conclusively proved after the lasts were technically perfect:* « « Operas which cling along the difficult line from heel to instep . . . which have a pear-shaped heel that will not slip . . . which hug the arch smoothly and gracefully . . . which do not cut across the instep . . . which make the foot look small and slender, carrying out the longer lines of the silhouette. One of these, the LEAH, is illustrated in genuine watersnake, the reigning reptile. Priced at $16.50.

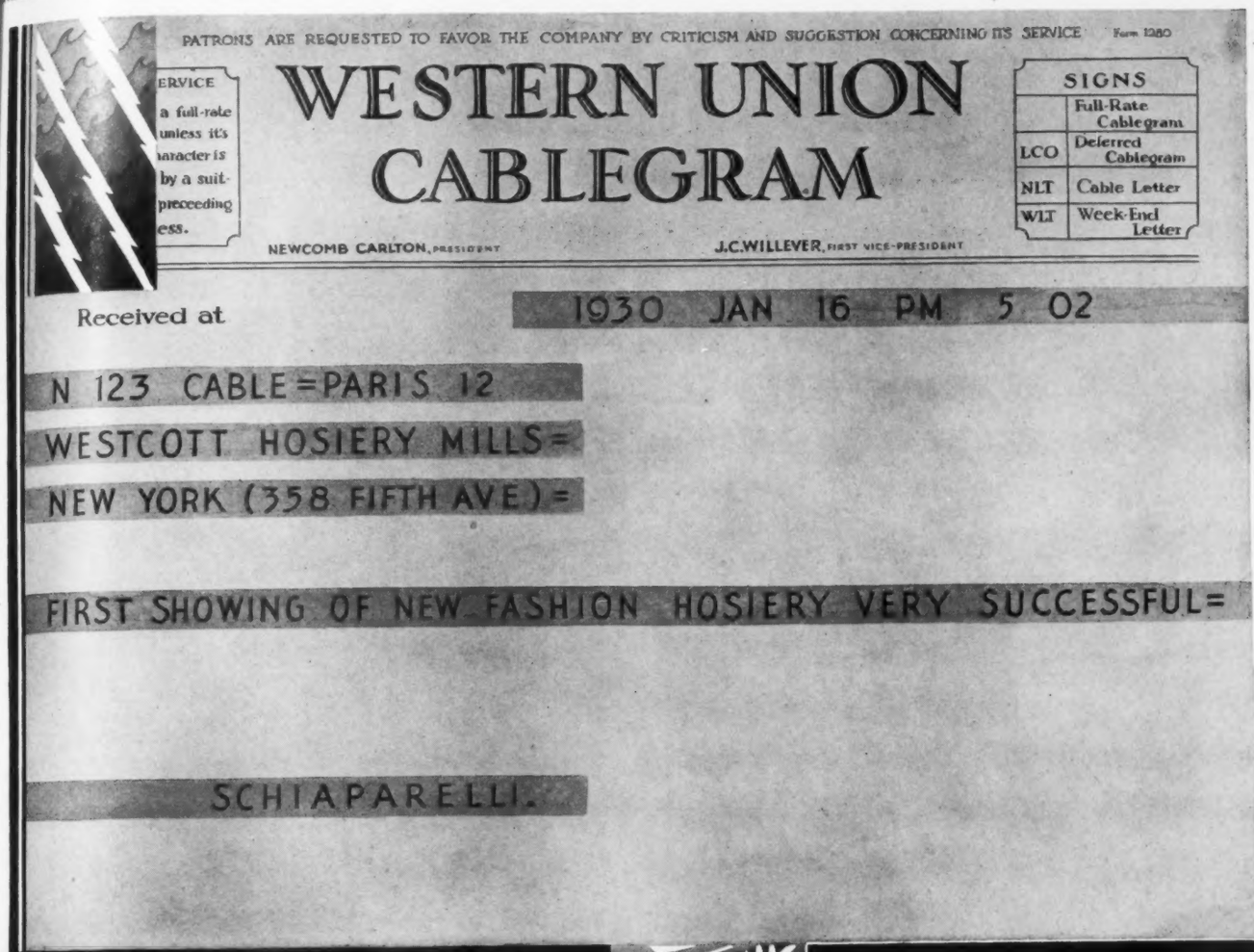
Paris—21 Boulevard des Capucines

510 FIFTH AVENUE

London—372 Oxford Street, W.

* THE PROOF OF THE PUMP IS IN THE WEARING. We selected a number of women in our organization, some with high insteps, some with low. We fitted them with our new pump lasts and for three months they wore these shoes daily. Our designers then inspected each shoe on its wearer's foot. In no case was there gaping at heel, arch or instep. Your Walk-Over pumps will fit like that.

WALK-OVER



FABRIMODE
costume hosiery

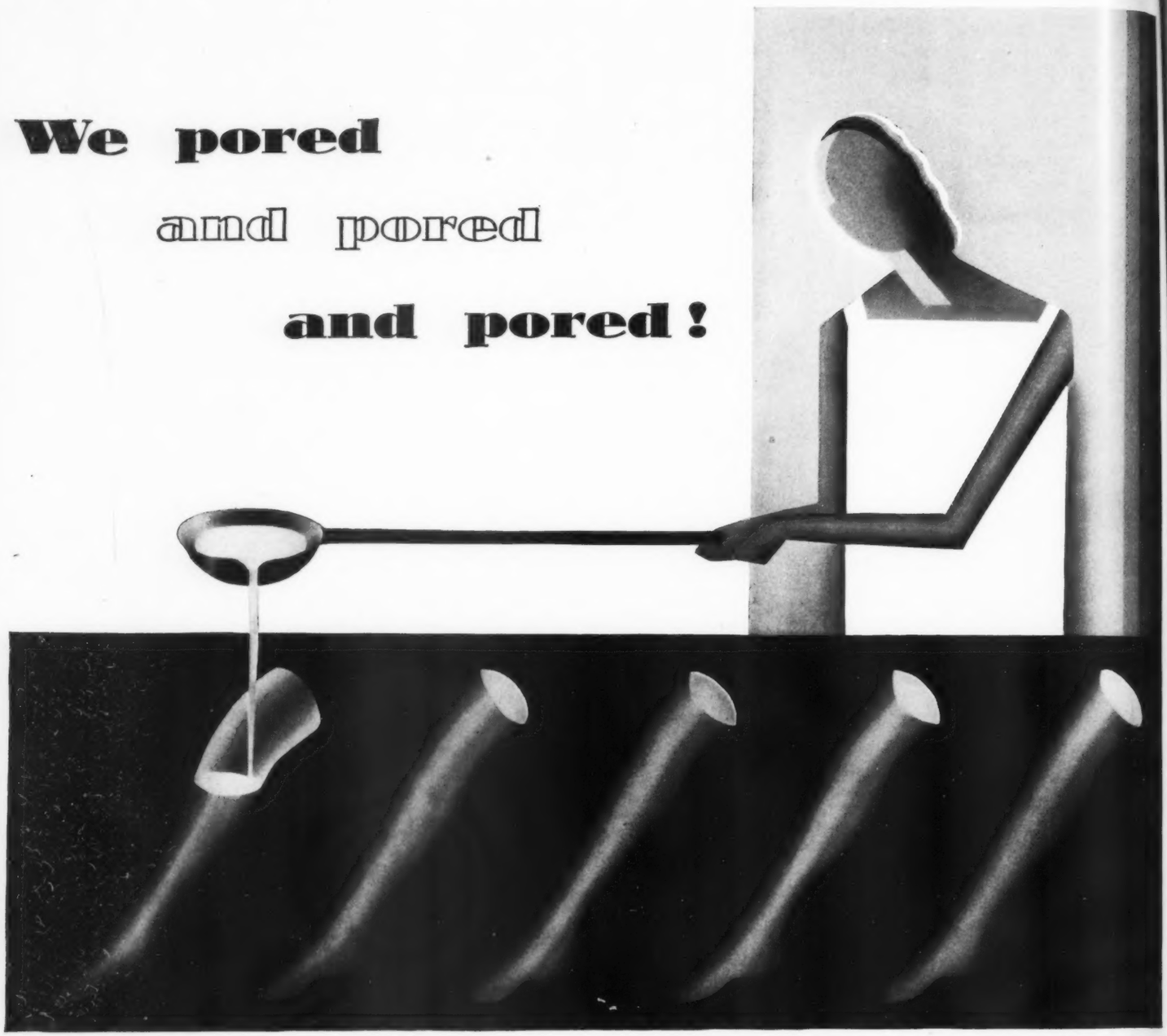
Sponsored by SCHIAPARELLI

A new fashion in hosiery . . . stockings perfectly expressing the fabrics of the costume and consummating the ensemble •• Sponsored by the famous costume couturiere, Mme. Elsa Schiaparelli, of Paris, and first presented by her abroad •• Crepe chiffon, rough sports crepe, Shantung, tweed, Powder Tint and other effects never before achieved in hose •• Ask your smartest shop for date of first American presentation of Fabrimode Costume Hosiery, each pair authenticated by sewed-in Schiaparelli couturiere's label.

Fabrimode Costume Hosiery is produced exclusively by Costume Group Division, Westcott Hosiery Mills, 358 Fifth Avenue, New York; 6 Rue St. Louis-en-l'île, Paris.

©W.H.M.

We pored and pored and pored!



We pored and pored and pored over the subject . . . and finally decided that there are only two ways to make stockings fit everybody perfectly. One is to melt one's legs, and pour them into whatever stockings one happens to buy. Which, of course, takes time.

The other way is to do just the thing we're doing . . . after much scientific research:—designing stockings according to measurements of every type of *leg* as well as foot.

Here we have them . . . the new Gordon Individually-Proportioned Stockings* for every type of woman. You will find *your* particular type described below . . . and they will fit *both* leg and foot as if they were woven on you by the loom itself.

Gordon HOSIERY

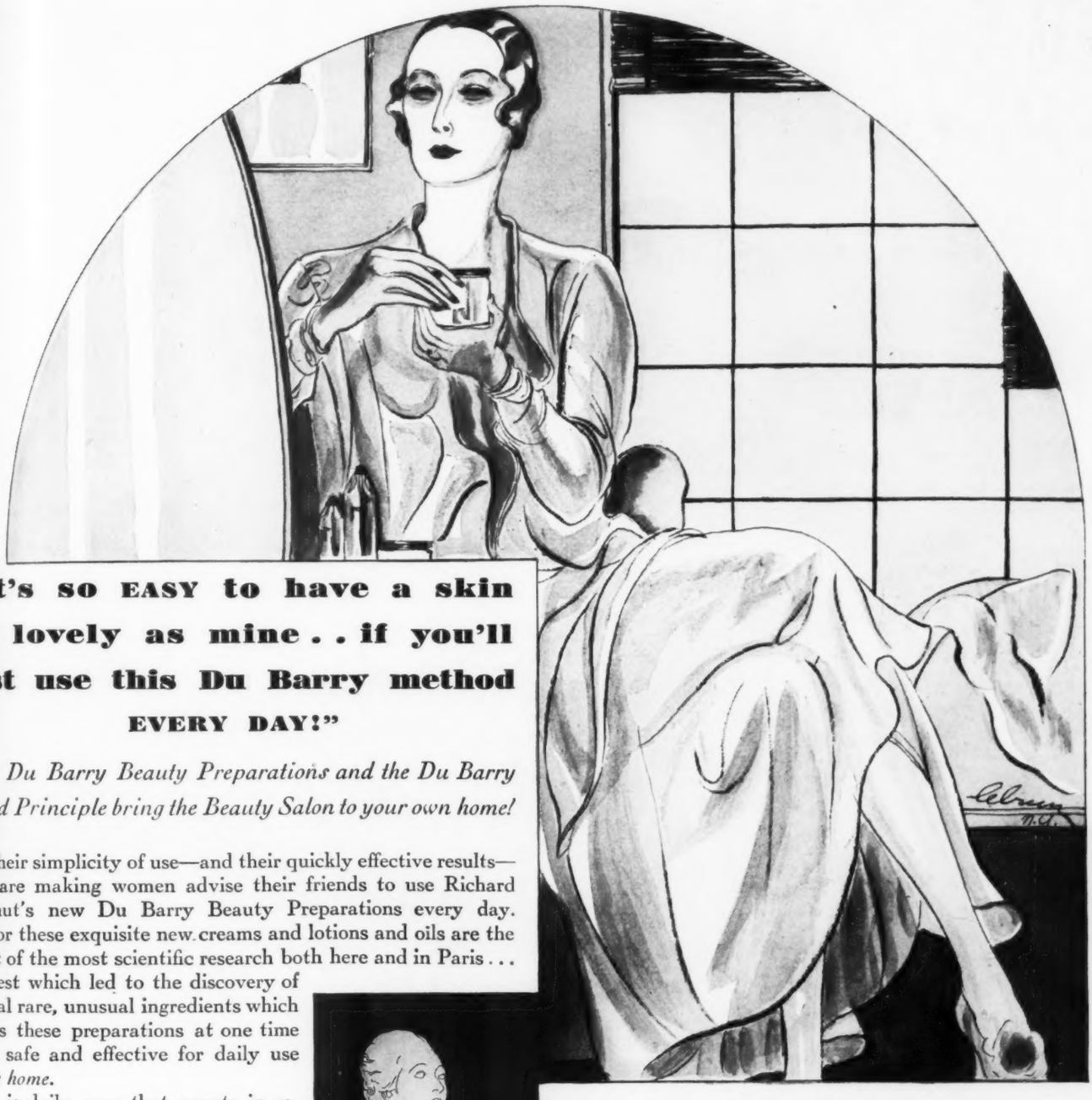
*T. M. REG. U. S. PAT. OFFICE PEND. ©B. O. CO.-'30

The Gordon Petite—For the short woman with average leg measurements; the woman of average height with slim legs; or the growing girl.

The Gordon Regal—For the tall woman with average leg measurements; or the woman of average height with heavy calves or thighs.

The Gordon Princess—For the woman of average height and leg measurements; the short woman with plump legs; or the young girl with brief skirts.

The Gordon Splendide—For the thousands of women—either tall or short—who are generously proportioned throughout the lower part of the body.



"It's so EASY to have a skin as lovely as mine . . if you'll just use this Du Barry method EVERY DAY!"

New Du Barry Beauty Preparations and the Du Barry Hand Principle bring the Beauty Salon to your own home!

It's their simplicity of use—and their quickly effective results—that are making women advise their friends to use Richard Hudnut's new Du Barry Beauty Preparations every day.

For these exquisite new creams and lotions and oils are the result of the most scientific research both here and in Paris . . . a quest which led to the discovery of several rare, unusual ingredients which makes these preparations at one time pure, safe and effective for daily use *in the home.*

It is daily care that counts in retaining . . . or regaining . . . your beauty. And by following simple directions, your own two hands can *easily* perform all the work that is necessary.

First, a thorough cleansing with a soft cream that liquefies the moment it touches the skin, penetrating the pores and bringing the dust and grime to the surface. Then an application of a tonic lotion that removes excess cream and cools and closes the pores. Finally . . . gentle massage with creams and oils where lines appear . . . or rhythmic smoothing and slapping motions with the palms to stimulate sluggish circulation, strengthen sagging muscles or refine the skin's texture.

You'll see the results so quickly. And soon your friends will be saying to you, "I wish my skin were as lovely as yours!"

Try these "Two Essentials of Beauty" 10 days at our expense!

A liberal trial jar of Du Barry Cleansing Cream and a generous bottle of the sparkling Du Barry Skin Tonic will be sent to you, so you can prove to yourself just how effective the Du Barry Cleansing Treatment is. The handbook by Doris Hale, Du Barry beauty consultant, thoroughly describes every treatment in the series. It also contains a chart for the analysis of your own skin problems. Just mail the coupon at the right.

Du Barry Special Cleansing Cream. Frees skin of dust and impurities. $1.50, $2.50, $4.50

Du Barry Skin Tonic and Freshener. A mild astringent which dissolves all traces of cleansing cream — $1.00, $1.75

Du Barry Tissue Cream. For normal or oily skins. Has special softening qualities. $1.50, $2.50

Du Barry Special Astringent. Subdues oiliness of the skin — $1.50, $2.50

Du Barry Special Skin Food. Lubricates dry skins — $1.50, $2.50

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Du Barry Pore Cream. Refines enlarged pores — $1.00

Du Barry Eye Lotion. Refreshes and soothes the eyes — $1.00

Du Barry Hand Beauty Cream. A softening, whitening cream — $1.00

Du Barry Beauty Lotion. An effective astringent lotion. Also an excellent powder base — $1.00

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Du Barry Foundation Cream. Finishing and protective powder base — $1.00

RICHARD HUDNUT

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I accept your offer of a 10 days' supply of Du Barry "Two Essentials of Beauty." Enclosed is 10¢ to cover the cost of mailing.

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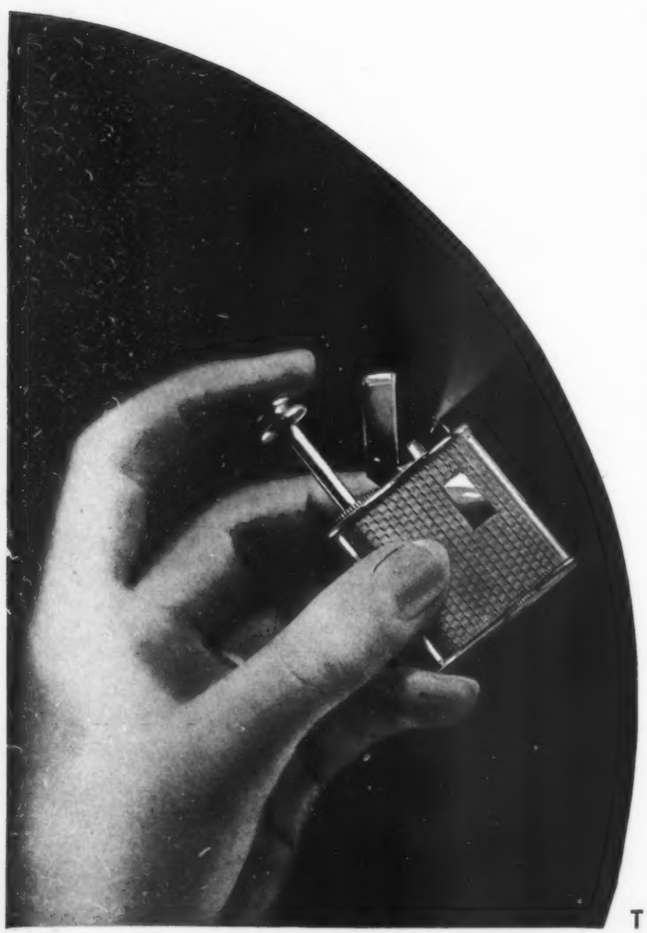
ARE YOU a Perfume Spendthrift?

Posed by June Collyer: Star of Fox Films

Are you only happy when you indulge your taste for the *best* perfumes? *The Perfu-Mist will make them serve you twice as long!* One filling of this tiny purse-size atomizer will last for weeks of *correct perfuming.* PRESS, *PRESTO!—and out floats your favorite perfume in a delicate mist-like spray!*



Carry it with you always—use just enough perfume at a time . . . renew it, as desired.

It's the *necessary accessory* for your handbag.

Beautifully made Purse and Boudoir models to match your costume or scheme of interior decoration.

$5 and up wherever perfumes or accessories are sold.

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THE PERFECT PURSE-SIZE PERFUME SPRAY

THE high repute enjoyed by Fisher Body can only be maintained by unmistakably greater value and quality. Over twenty years ago, Fisher deliberately adopted a policy of building surpassing quality and greater value into its bodies. That policy, rigidly adhered to year after year, has inevitably made Fisher Body the standard of body craftsmanship and value in every motor car price field. In point of beauty, comfort, convenience, durability, safety and excellent service, Fisher Bodies make powerful appeal to every discriminating motor car buyer. Naturally, too, they give added value and more pronounced leadership to all General Motors cars, which are the *only* cars offering to the motor car buyer the important advantages of Body by Fisher.

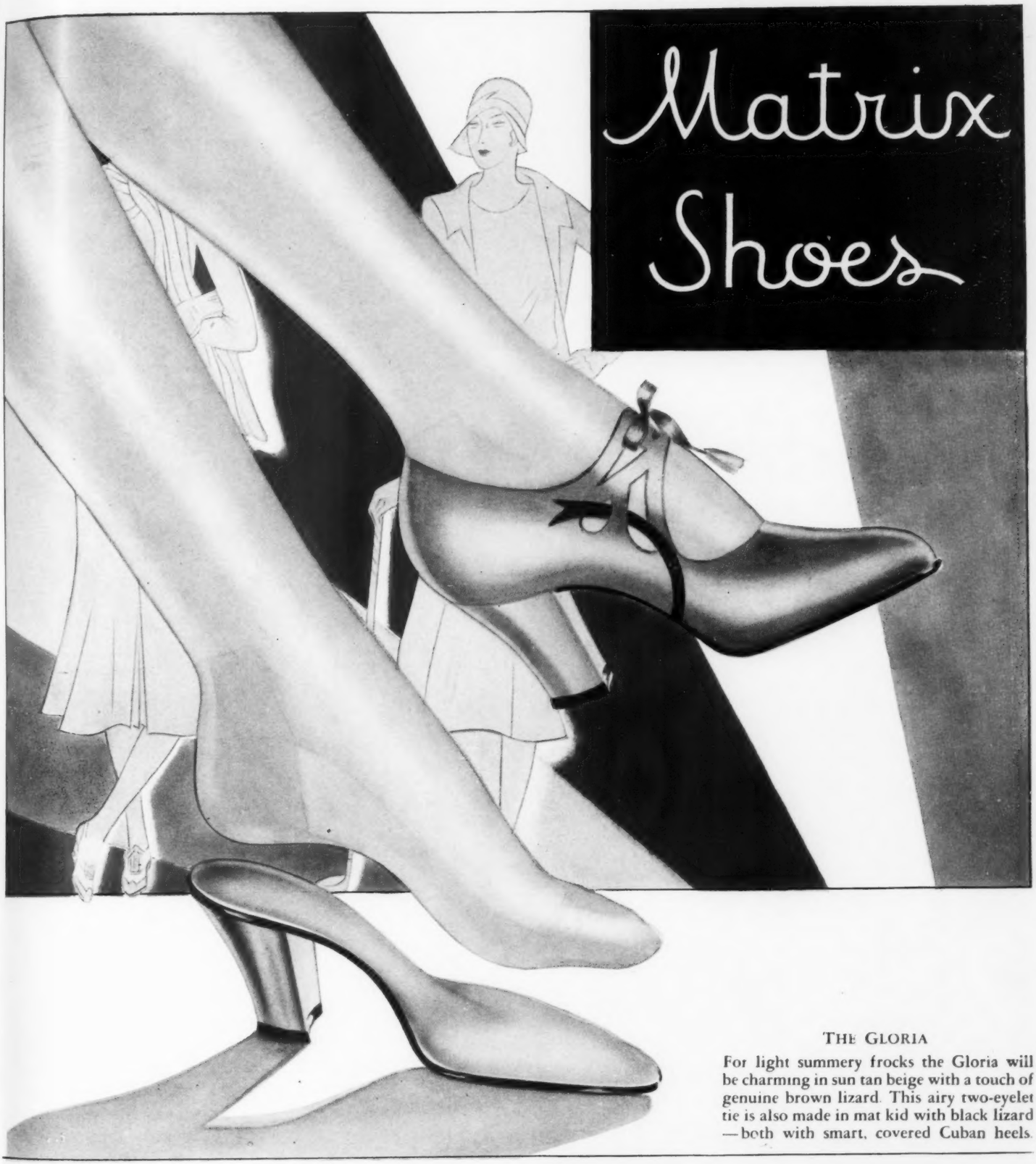
Your footprint in leather

A GLANCE confirms the smartness of Matrix Shoes—their exclusive materials, colors, and styles are obviously designed to complete your new ensembles . . . But Matrix Shoes have something *more*, something *NEW* to offer — a distinctive feature — *a sole moulded, from toe to heel, to fit every curve and arch of the natural human foot!* It is actually "Your Footprint in Leather"... Choose a tie of genuine imported watersnake or a youthful centre-strap in a sun tanned shade, or a *Matrix for Town and Country* with a superb custom leather heel—be as exactingly smart as you like—your feet will feel at home instantly and always, in every pair of Matrix footprints.

In Matrix Shoes feet are happy. Briskly they speed about work and play, gladly they walk health-giving miles, gayly they fare forth in the evening after a long active day. You will want to see these new shoes, to *feel* the difference—let us send you our new Fashion Announcement and name of nearest Matrix merchant. E. P. Reed & Co., Rochester, N. Y.; New York Style Studio, 47 West 34th Street, New York City.

THE ELITE. For the soft femininity of a formal afternoon frock, we suggest the Elite in beige clair kid trimmed with tropical tan and accented smartly with genuine brown lizard. Note the graceful aristocratic Louis XV heel and the youthful centre buckle. Equally chic in mat kid.

Matrix Shoes



THE GLORIA

For light summery frocks the Gloria will be charming in sun tan beige with a touch of genuine brown lizard. This airy two-eyelet tie is also made in mat kid with black lizard —both with smart, covered Cuban heels.

THE LAPIER. Genuine water-snake, imported all the way from India, fashions the Lapier. Its flattering delicate beige blends beautifully with almost any color —genuine water-snake is practical as well as exclusive. The well-set centre strap is of beige kidskin—a smartly feminine touch.

THE AVONDALE. When you set out to shop or travel, your feet will be well shod and *supremely* comfortable in the Avondale. In black or brown kid. It fits up under the arch marvelously and has, of course, the special Matrix sole moulded to fit the sole of the foot from heel to toe.

THE MEADBROOK. Custom leather heels are now recognized as the authentic fashion for Town and Country. With any costume for shopping or spectator sports wear, the Meadbrook is correct. In reptile calf trimmed with brown kid or in genuine white buck trimmed with brown calf.

THE ST. ANDREWS. A new champion among golf oxfords—in sun tan elk or genuine white buck trimmed with brown calf. Roomy toed, snug heeled, wonderful support for the arch, and with the special Matrix moulded sole. Waffle-rubber on the sole and the top of the solid leather heel.

Voila! NEW ONYX SILK STOCKINGS · · IN SUNPLEXION

Registration Applied For

SHADES *as created by Mme. Helena Rubinstein*

Now, it's just as easy to obey Fashion's command: —"Match your silk stockings to your face and arms"— as it is to choose an invisible face powder! Onyx here tells you how!

MME. HELENA RUBINSTEIN
Famous Beauty Specialist —who Created Powder Shades which Onyx has Matched in Silk Stockings!

Onyx-Mauresque— *for Pale Blondes*
Onyx-Gypsy Tan— *for Golden Blondes*
Onyx-Ochre— *for Medium Brunettes*
Onyx-Dixie Tan— *for Dark Brunettes*

YOU want to be smartly stockinged —in accord with Fashion's decree. Onyx—by reproducing in Silk Stockings Helena Rubinstein's famous face powder tints—makes this easy! For, among the many attractive new Onyx shades for Spring, are four—outstandingly exquisite—called "Sunplexion"* —keyed perfectly to match fashionable "outdoor" complexions. These Stockings actually reproduce the subtle nuances of Helena Rubinstein's face powders. They will match your favorite kind of face powder, too. They go stunningly with white shoes and all the new costume colors! Nothing quite like such exquisite gradation of stocking color has ever before been attempted! Here are exact tones, not only for the blonde and the brunette, but for pale—and golden—blondes; also medium—and dark—brunettes! Sunplexion* Shades come with small square heels, also Pointex heels; in chiffon and service weights. $1.15 to $2.95. Ask for them at good stores.

ONYX *Silk Stockings*

ONYX HOSIERY, INC. 389 FIFTH AVENUE, NEW YORK, N.Y.

*Sunplexion Registration Applied For

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SUPERB—TO THE LAST TRIM LINE!

Ekcomoor Coats for all occasions

Look for this label on every genuine EKCOMOOR *Coat*

WHATEVER you ask of a coat, you'll find it in an Ekcomoor. Wherever you go, an Ekcomoor will take you there appropriately—and with distinction.

Ekcomoor tailoring defies the hardest wear. Ekcomoor pure wool fabrics are exclusive, staunchly resisting dust, moisture and wrinkles. Ekcomoor styling is attuned to the smartest mode.

For travel or sports, country club or town wear—there's no coat quite as satisfactory as an Ekcomoor. Choose yours now from the many delightful spring models, plain and fur trimmed, shown in leading shops and stores.

Descriptive booklet sent on request.

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LIST OF DISTRIBUTORS

VOGUE PATTERNS may now be obtained in all of the leading American and European cities. They may be purchased in the shops listed below where one may secure expert fashion advice about personal clothes problems, and see the coloured sketches of all the new models.

HOW TO ORDER BY MAIL. Vogue Patterns may be ordered by mail from any of the distributors listed below or from Vogue Pattern Service, Greenwich, Conn., 15 N. Jefferson Street, Chicago, Ill., or 523 Mission Street, San Francisco, California. In Canada, 70 Bond Street, Toronto, Ontario.

IN ORDERING, state the full pattern number of the pattern you select. When ordering skirts give both the waist and the hip measure; when ordering misses' or children's designs state age.

HOW TO SEND MONEY. Vogue does not make provision for charge accounts or C. O. D. delivery. When ordering, please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

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MONTGOMERY
Montgomery Fair
TUSCALOOSA
Louis Wiesel, Inc.

ARIZONA
PHOENIX
Korrick's Dry Goods Co.
TUCSON
Albert Steinfeld & Co.

ARKANSAS
LITTLE ROCK
The Gus Blass Company

CALIFORNIA
ALAMEDA
Konigshofer's
ALHAMBRA
Krause's Silk and Linen Store
BAKERSFIELD
Redlick Mercantile Co.
BERKELEY
J. P. Hink & Son, Inc.
BURLINGAME
Levy Bros.
FRESNO
Radin & Kamp, Inc.
FULLERTON
Chapman-Wickett Co.
GLENDALE
R. S. Webb & Co.
LONG BEACH
Buffums'
LOS ANGELES
J. W. Robinson Co.,
Bullock's
MODESTO
Latz's Dept. Store
MONROVIA
McBratney's
OAKLAND
The H. C. Capwell Co.,
Capwell, Sullivan & Furth
PALO ALTO
J. P. Hink & Son, Inc.
PASADENA
Dunning's Silk Store
PETALUMA
Goldman's, Inc.
POMONA
Orange Belt Emporium
RIVERSIDE
G. Rouse & Co.
SACRAMENTO
Weinstock Lubin & Company,
Hale Bros., Inc., 9th & K Sts.
SAN BERNARDINO
The Harris Company
SAN DIEGO
Dunning's Silk Store,
The Marston Company
SAN FRANCISCO
The White House,
Raphael Weill & Co.,
City of Paris,
The Emporium,
Hale Bros., Inc.,
901 Market St.
SAN JOSE
F. W. Gross & Son, Inc.,
O. A. Hale & Co.
SAN MATEO
Levy Bros.
SANTA ANA
Rankin Dry Goods Co.
SANTA BARBARA
Trenwith's, Inc.
SANTA MONICA
Bay Department Store
SANTA ROSA
The White House,
W. R. Carithers & Sons, Inc.
STOCKTON
Smith & Lang
VALLEJO
Levee's Dept. Store

COLORADO
BOULDER
The White-Davis Mercantile Co.
COLORADO SPRINGS
T. C. Kirkwood, Inc.
DENVER
The Joslin Dry Goods Co.,
The Denver Dry Goods Co.,
Daniels & Fisher,
The May Co.,
The A. T. Lewis & Son Dry Goods Co.
PUEBLO
The Crews-Baggs Dry Goods Co.

CONNECTICUT
BRIDGEPORT
The D. M. Read Co.
DANBURY
John McLean, Inc.
GREENWICH
The Charles N. Mead Co.
HARTFORD
Sage-Allen & Co., Inc.,
G. Fox & Company
MERIDEN
The Ives, Upham & Rand Co.
MIDDLETOWN
The James H. Bunce Co.
NEW BRITAIN
Davidson & Leventhal

CONNECTICUT (Cont.)
NEW HAVEN
The Chas. Monson Co.,
The Edw. Malley Co.
STAMFORD
The C. O. Miller Co.
WATERBURY
The Miller & Peck Company

DELAWARE
WILMINGTON
Crosby & Hill Co.

DISTRICT OF COLUMBIA
WASHINGTON
Woodward & Lothrop,
Lansburgh & Bro.,
S. Kann Sons Co.,
The Hecht Co.

FLORIDA
JACKSONVILLE
Cohen Bros.
MIAMI
Dugald C. Hill, Inc.,
Burdine's, Inc.
ORLANDO
Dickson-Ives Co.
ST. PETERSBURG
The Willson-Chase Company
TAMPA
Maas Brothers,
O. Falk's Department Store
WEST PALM BEACH
Hatch's, Inc.

GEORGIA
ALBANY
R. L. Jones Co.
ATLANTA
Chamberlin-Johnson-Du Bose Co.,
Davison-Paxon Company
AUGUSTA
J. B. White & Co.
COLUMBUS
J. A. Kirven Co.
MACON
The Union Dry Goods Co.
SAVANNAH
Morrison-Sullivan Dry Goods Co.

IDAHO
BOISE
The Falk Merc. Co.

ILLINOIS
BLOOMINGTON
Mayer Livingston & Co.
CHAMPAIGN
G. C. Willis
CHICAGO
Carson Pirie Scott and Co.,
Chas. A. Stevens & Bros.,
Madigan Bros., Madison & Crawford Sts.,
Zax Brothers, 1307-09 E. 63rd Street
DANVILLE
Straus & Louis Company
DECATUR
William Gushard Company
ELGIN
Ackermann Bros.
EVANSTON
Lord's
FREEPORT
F. A. Read Co.
JOLIET
L. F. Beach Co.
KANKAKEE
The Chicago Store
OTTAWA
L. M. Lucey & Co.
PEORIA
Block & Kuhl Co.
ROCKFORD
D. J. Stewart & Co.
SPRINGFIELD
The John Bressmer Co.
WAUKEGAN
The Globe Department Store

INDIANA
BLOOMINGTON
Breeden & Co.
EVANSVILLE
The S. G. Evans D. G. Co.
INDIANAPOLIS
L. S. Ayres & Co.,
H. P. Wasson and Company
SOUTH BEND
The Ellsworth Store
TERRE HAUTE
The Root Dry Goods Co.

IOWA
AMES
The Tilden Store Company
DAVENPORT
Petersen-Harned-Von Maur
DES MOINES
Younker Brothers & Harris-Emerys
SIOUX CITY
Pelletier's

KANSAS
HUTCHINSON
The Pegues-Wright Co.
LAWRENCE
Weavers
TOPEKA
The Crosby Brothers Company
WICHITA
The Geo. Innes Co.

KENTUCKY
FRANKFORT
W. S. Farmer & Son
LEXINGTON
Wolf-Wile Co.
LOUISVILLE
Abe C. Levi Co.
PADUCAH
The E. Guthrie Co.

LOUISIANA
BATON ROUGE
Rosenfield D. G. Co.
MONROE
Masur Bros.
NEW ORLEANS
D. H. Holmes Co., Limited
SHREVEPORT
Baird Co., Ltd., Texas St.

MAINE
LEWISTON
Senter, Giroux, Caniff & Co.
PORTLAND
Eastman Bros. & Bancroft

MARYLAND
BALTIMORE
Hutzler Brothers Co.,
O'Neill & Company, Inc.,
Stewart & Co.,
Hochschild, Kohn & Co.
FREDERICK
C. Thomas Kemp
HAGERSTOWN
Leiter Brothers

MASSACHUSETTS
ATTLEBORO
Fine's
BOSTON
R. H. Stearns Company,
Jordan Marsh Company,
R. H. White Company,
C. F. Hovey Company
LOWELL
The Bon Marché D. G. Co.
SALEM
William G. Webber Co.
SPRINGFIELD
Forbes & Wallace, Inc.,
Meekins, Packard & Wheat, Inc.
WORCESTER
Slocum's Silk Store,
Denholm & McKay Co.

MICHIGAN
ANN ARBOR
Wm. Goodyear & Co.
BATTLE CREEK
L. W. Robinson Co.
DETROIT
The J. L. Hudson Company
FLINT
The Fair Dry Goods Co.
GRAND RAPIDS
Wurzburg Dry Goods Co.,
Herpolsheimer Co.
KALAMAZOO
Gilmore Bros.
LANSING
J. W. Knapp Co.
SAGINAW
Wm. C. Wiechmann Co.

MINNESOTA
DULUTH
Silberstein & Bondy Co.
MINNEAPOLIS
The Dayton Company,
L. S. Donaldson Company
ST. PAUL
Schunemans & Mannheimers,
The Golden Rule
WINONA
H. Choate & Co.

MISSISSIPPI
BILOXI
W. V. Joyce Co.
JACKSON
R. E. Kennington Co.
LAUREL
R. C. Gaddis Company

MISSOURI
KANSAS CITY
John Taylor Dry Goods Co.
SEDALIA
C. W. Flower Dry Goods Co.
SPRINGFIELD
The Heer Stores Co.
ST. JOSEPH
The Townsend, Wyatt & Wall Dry Goods Company
ST. LOUIS
Stix, Baer & Fuller Dry Goods Company,
Scruggs-Vandervoort-Barney Dry Goods Co.,
Famous & Barr Co.

MONTANA
BILLINGS
The D. J. Cole Co.
GREAT FALLS
The Paris Dry Goods Co.
HELENA
The New York Dry Goods Co.
MISSOULA
Missoula Mercantile Co.

NEBRASKA
HASTINGS
Stein Bros. Co.
LINCOLN
Miller & Paine
OMAHA
Thompson, Belden & Company,
Thomas Kilpatrick & Co.

NEVADA
RENO
Gray, Reid, Wright Co.

NEW HAMPSHIRE
MANCHESTER
Folsom's Inc.

NEW JERSEY
ASBURY PARK
Steinbach Company
ATLANTIC CITY
M. E. Blatt Co., The Department Store of Atlantic City
BOONTON
Zucker & Co., Inc.
EAST ORANGE
R. H. Muir, Inc.
ELIZABETH
Wolper's
MONTCLAIR
Louis Harris
MORRISTOWN
Floyd T. Woodhull, Inc.
NEWARK
L. Bamberger & Co.,
Kresge Department Store,
Hahne & Co.
NEW BRUNSWICK
P. J. Young Dry Goods Co.
PATERSON
Meyer Brothers
PLAINFIELD
Tepper Bros.
RUTHERFORD
William F. Telschow
SUMMIT
McClay's, Springfield Ave.
TRENTON
Swern & Company,
H. M. Voorhees & Bro., 131-135 East State St.

NEW JERSEY (Cont.)
UNION CITY
Holthausen

NEW YORK
NEW YORK CITY
B. Altman & Co.,
Lord & Taylor,
John Wanamaker,
R. H. Macy & Co., Inc.,
Jas. McCutcheon Co.,
James McCreery & Co.,
Arnold Constable & Co., Inc.,
Stern Brothers,
Bloomingdale Bros., Inc.,
Sidney Eisnitz, 432 Amsterdam Ave.
ALBANY
W. M. Whitney & Co.
BINGHAMTON
Sisson Bros.-Welden Co.
BROOKLYN
Abraham & Straus,
Frederick Loeser & Co.
BUFFALO
Flint & Kent,
Adam, Meldrum & Anderson Co.,
J. N. Adam & Co.,
The Wm. Hengerer Co.
DUNKIRK
T. W. Sidey Estate
ELMIRA
S. F. Iszard Co.
FLUSHING
Abramson's, Main St.
GLENS FALLS
Boston Store Co.
HEMPSTEAD
The Franklin Shop, Inc.
ITHACA
Rothschild Bros.
JAMESTOWN
The Silk & Specialty Shop
KINGSTON
Rose & Gorman, Inc.
MIDDLETOWN
Tompkins Dry Goods Co.
MOUNT VERNON
Best Silk Shops Ltd.
NEWBURGH
Wm. T. Brown & Son
NEW ROCHELLE
Ware's
NYACK
Harrison & Dalley, Inc., Main St.
POUGHKEEPSIE
Luckey, Platt & Co.
ROCHESTER
McCurdy & Company, Inc.,
Sibley, Lindsay & Curr Co.
RYE
H. D. Halahan
SCHENECTADY
H. S. Barney Co.
SYRACUSE
Dey Brothers & Company
TROY
G. V. S. Quackenbush & Co.
UTICA
The Fitzgerald Silk Shop, Inc.
WATERTOWN
Smith & Percy, Inc.
WHITE PLAINS
Ackerman & Cantor, Inc.

NORTH CAROLINA
ASHEVILLE
Bon Marché, Inc.
CHARLOTTE
J. B. Ivey & Company
GREENSBORO
Ellis, Stone & Co.
RALEIGH
Boylan Pearce Co.
WILMINGTON
Belk-Williams Co.

N. CAROLINA (Cont.)
WINSTON-SALEM
Van Dyke's, Inc.

NORTH DAKOTA
GRAND FORKS
R. B. Griffith Co.

OHIO
AKRON
The A. Polsky Co.,
The M. O'Neil Company
ALLIANCE
Spring-Holzwarth
CINCINNATI
H. & S. Pogue Company,
The John Shillito Co.
CLEVELAND
The Halle Bros. Co.,
The Higbee Company,
The Wm. Taylor Son & Co.
COLUMBUS
The F. & R. Lazarus & Co.,
The Dunn Taft Co.,
The John M. Caren Co.
DAYTON
The Rike-Kumler Company
LANCASTER
Chas. P. Wiseman & Co.
LIMA
R. T. Gregg & Co.
NEWARK
John J. Carroll
PORTSMOUTH
The Marting Bros. Co.
TOLEDO
The Lasalle & Koch Co.,
The Lamson Brothers Co.
YOUNGSTOWN
The G. M. McKelvey Co.,
The Strouss-Hirshberg Co.

OKLAHOMA
NORMAN
Sam Gordon
Successor to McCalls
OKLAHOMA CITY
The Kerr Dry Goods Co.
OKMULGEE
Ramsay Fulford Dry Goods Co.
TULSA
The Brown-Dunkin Dry Goods Co.,
The Vandever Dry Goods Co., Inc.

OREGON
EUGENE
McMorran & Washburne
PORTLAND
Lipman, Wolfe & Co.,
Meier & Frank Co.
SALEM
The Miller Mercantile Co.

PENNSYLVANIA
ALTOONA
The Wm. F. Gable Co.
ALLENTOWN
Hess Brothers
BETHLEHEM
The Bush & Bull Corp.
BUTLER
A. Troutman's Sons Co., Inc.
ERIE
Trask, Prescott & Richardson Co.
HARRISBURG
Pomeroy's, Inc.
LANCASTER
Hager & Bro.
NEW CASTLE
The Strouss-Hirshberg Co.
PHILADELPHIA
John Wanamaker,
Strawbridge & Clothier,
Gimbel Brothers
PITTSBURGH
Joseph Horne Co.,
Kaufmann's,
Boggs & Buhl,
Gimbel Brothers
READING
Pomeroy's, Inc.
SCRANTON
Scranton Dry Goods Co.
SHARON
The Sharon Store
STROUDSBURG
A. B. Wyckoff
WARREN
Metzger-Wright Co.
WILKES-BARRE
The Isaac Long Store
WILLIAMSPORT
L. L. Stearns & Sons
YORK
Charles H. Bear & Company

RHODE ISLAND
PROVIDENCE
Gladding's, Inc.,
The Shepard Stores

SOUTH CAROLINA
CHARLESTOWN
The Kerrison Dry Goods Co.
COLUMBIA
J. L. Mimnaugh & Co.
FLORENCE
L. E. Waters
GREENVILLE
Meyers-Arnold Co.

SOUTH DAKOTA
ABERDEEN
Olwin-Angell

TENNESSEE
BRISTOL
King-Cochrane Company
KNOXVILLE
S. H. George & Sons
MEMPHIS
The John Gerber Co.
NASHVILLE
Cain-Sloan Co.,
Lebeck Bros, 514 Church St.,
Lovenman, Berger & Teitlebaum

TEXAS
AMARILLO
White & Kirk, Inc.
AUSTIN
T. H. Williams & Co.
BEAUMONT
The Rosenthal Dry Goods Co.
DALLAS
Titche-Goettinger Co.,
A. Harris & Company
EL PASO
Popular Dry Goods Co.
FORT WORTH
Sanger Bros.,
Monnig's
HOUSTON
Foley Brothers Dry Goods Co.,
Levy Bros. Dry Goods Co.
PORT ARTHUR
Deutser D. G. Co.
SAN ANTONIO
The Wolff & Marx Company,
Joske Bros. Co.
WACO
The Goldstein-Migel Co.

UTAH
SALT LAKE CITY
Walker's

VERMONT
BURLINGTON
F. D. Abernethy, Inc.

VIRGINIA
DANVILLE
L. Herman
LYNCHBURG
D. Moses & Co. Inc.,
Guggenheimer's Inc.
NEWPORT NEWS
Sol Nachman's Department Store
NORFOLK
Smith & Welton, Inc.
PETERSBURG
A. Rosenstock & Co., Inc.
RICHMOND
Thalhimer Bros., Inc.,
Miller & Rhoads, Inc.
ROANOKE
S. H. Heironimus Co., Inc.

WASHINGTON
BELLINGHAM
J. B. Wahl Store
SEATTLE
The MacDougall & Southwick Co.,
Frederick & Nelson
SPOKANE
Whitehouse Co.,
The Crescent
TACOMA
Rhodes Brothers
WALLA-WALLA
A. M. Jensen Co.
YAKIMA
Barnes-Woodin Co.

WEST VIRGINIA
CHARLESTON
Coyle & Richardson
HUNTINGTON
Anderson-Newcomb Co.
PARKERSBURG
The Surprise Store
WHEELING
Stone & Thomas

WISCONSIN
APPLETON
The Pettibone-Peabody Co.
JANESVILLE
J. M. Bostwick & Sons
KENOSHA
The Barden Store Co.
MADISON
Harry S. Manchester, Inc.
MILWAUKEE
T. A. Chapman Co.
RACINE
Zahn Dry Goods Co.

WYOMING
CASPER
Kassis Dry Goods Company
SHERIDAN
Stevens, Fryberger & Co.

PHILIPPINE ISLANDS
MANILA
Evans Anglied Art Store
Box 1386

PORTO RICO
SAN JUAN
P. Guisti & Co., Inc.,
Calle Allen 27

CUBA
Victor Campa Y Ca., S. en C.

CANADA

ALBERTA
CALGARY
Hudson's Bay Company
EDMONTON
Hudson's Bay Company

BRITISH COLUMBIA
VANCOUVER
Hudson's Bay Company
VICTORIA
Hudson's Bay Company

MANITOBA
WINNIPEG
Hudson's Bay Company,
The T. Eaton Co., Limited

NEW BRUNSWICK
MONCTON
J. D. Creaghan Compnay Ltd.

ST. JOHN
Manchester Robertson Allison Limited, 27 King St.

ONTARIO
HAMILTON
Finch Brothers, Limited, 29 King Street, West,
The T. Eaton Co., Limited

VOGUE PATTERN BOOK

SPRING ISSUE	Dec. 24
EARLY SUMMER ISSUE	Feb. 25
SUMMER ISSUE	April 25
EARLY AUTUMN ISSUE	June 25
AUTUMN ISSUE	Aug. 25
WINTER ISSUE	Oct. 25
AT ALL STORES AND NEWS-STANDS	35c
ORDERED BY MAIL	40c

CANADA

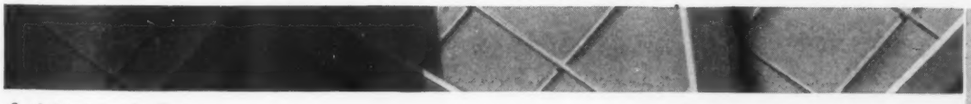
ONTARIO (Cont.)
LONDON
Smallman & Ingram, Limited, 149-157 Dundas Street
OTTAWA
Murphy-Gamble, Limited, Sparks Street
ST. CATHARINES
Canadian Department Stores Limited, 17 St. Paul St.
TORONTO
The Robert Simpson Company, Limited,
The T. Eaton Co., Limited

QUEBEC
MONTREAL
Henry Morgan & Company, Limited,
The Robert Simpson Montreal Limited,
The T. Eaton Co., Limited
QUEBEC
Myrand & Pouliot, Limitée 205-215 St. Joseph Street

SASKATCHEWAN
SASKATOON
Hudson's Bay Company

You can't help but notice

how much softer and lighter Kotex is



Travel Apparel from Jay-Thorpe

Here is a sanitary pad that really fits . . . really protects. And women have the added assurance of knowing that 85% of America's leading hospitals choose the very same absorbent.

TODAY, with smartness a guide to every costume detail, women appreciate Kotex more than ever. For this sanitary pad is designed to fit securely, designed to protect adequately, without being in the least bulky. And it is soft . . . even after hours of wear!

Used in great hospitals

If you were to think of the one source of authority on sanitary protection, what would it be? The medical world, certainly. Then you'll be glad to know that 85% of the country's leading hospitals not only approve of, but actually use Cellucotton (not cotton) absorbent wadding today!

Please remember that Cellucotton is *not* cotton—it is a cellulose product which, for sanitary purposes, performs the same function as the softest cotton, but with 5 times the absorbency.

It replaces thousands of pounds of surgical cotton. Last year hospitals used 2½ million pounds, the equivalent of 80,000,000 sanitary pads!

Kotex is so soft and comfortable because it is made up of layer upon layer of this unusual absorbent—Cellucotton. Each layer is a quick, complete absorbent in itself. And you can divide it, using only what needs demand.

The way the corners are rounded and tapered makes for further comfort. It explains, too, why Kotex leaves no revealing outline, ever. Kotex deodorizes . . . gives that final measure of daintiness no smart woman dares overlook. Buy a box. Try it. After all, how else can you tell?

Kotex Company, Chicago, Illinois.

SAFE . . . SECURE

1 Keeps your mind at ease.

2 ***Kotex is soft . . .*** Not a deceptive softness, that soon packs into chafing hardness. But a delicate, lasting softness.

3 ***The Kotex filler*** is far lighter and cooler than cotton, yet absorbs 5 times as much.

4 ***Deodorizes,*** safely, thoroughly by a special process.

Regular Kotex—45c for 12
Kotex Super-Size—65c for 12
or singly in vending cabinets, through
West Disinfecting Co.

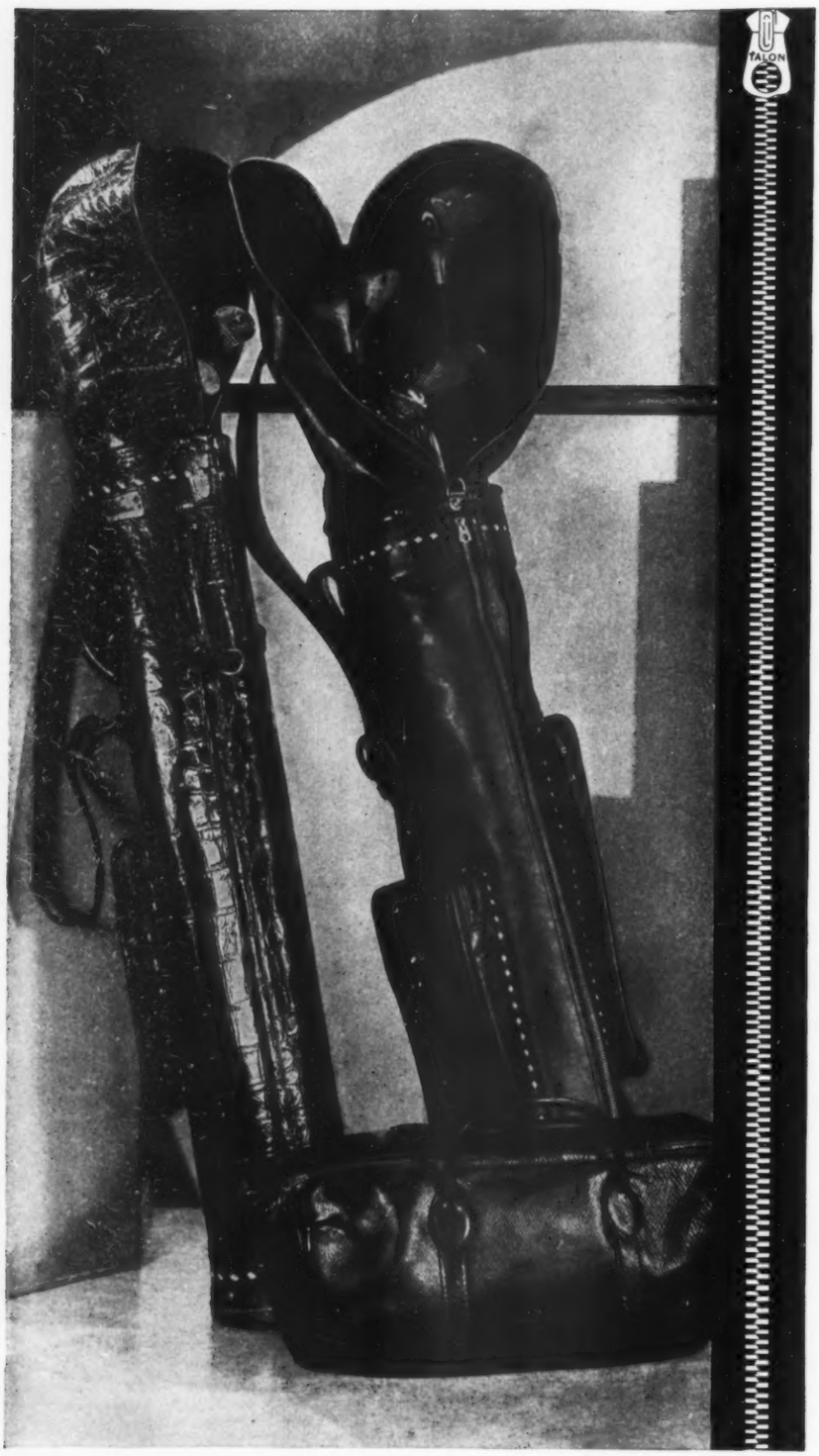
Ask for the New KOTEX BELT and the KOTEX SANITARY APRON at your drug store or department store.

KOTEX

The New Sanitary Pad which deodorizes

PERFECT "FORM" IN GOLFING THINGS

REALIZED WITH THESE NEW SLIDE FASTENINGS



CADDY BAGS, carryalls and sports clothing fitted with the very smart Talon Slide Fasteners have a flatteringly professional air. These fasteners give things a smoothly tailored appearance. They make a continuous closure that offers absolute security against the hardest wear. They don't rust. And they *always* behave perfectly. Talon Slide Fasteners at least give your game the moral support of equipment perfect in form.

Look for the name TALON or Hookless on the slider pull just as carefully as you look for the maker's name on your pet midiron or mashie.

Left

WITH a Talon-fastened hood and pockets (and what spacious pockets), these two golf bags—one of alligator skin and one of black leather—will heighten the morale of any golfer! The indispensable carryall bag, too, takes on a fresh smartness with its neat Talon Slide Fastener.

From
ABERCROMBIE & FITCH

Above

THE tweed skirt introduces an interesting new note. Its Talon closing gives the flat tailored appearance so essential to a fashion-right sports outfit.

Left and above

No wonder chamois jackets are so important this season, when they fasten smartly and expertly with a Talon Slide Fastener.

From
ABERCROMBIE & FITCH

TALON Reg. U. S. Pat. Off. **THE ORIGINAL SLIDE FASTENER** **The Hookless Fastener Co., Meadville, Pennsylvania**

LET'S BE SENSIBLE

ALL women love stockings. The modern stocking is such an illusory cobweb, who could help but be ensnared by it? * But let's be sensible. These fragile wisps of beauty are expensive. Let us indulge ourselves wisely . . . *not* buy stockings by the pair haphazardly, picking them up casually here and there to fill an unforeseen need. Let us work out a stocking budget . . . plan our colors and styles . . . buy only stockings of whose texture, fit, permanency of color, and wearing qualities we are sure. * Van Raalte is as insistent about the quality of silk that goes into its stockings . . . as insistent on perfection of texture, on the integrity of the dyes that fuse the magic of its charm . . . as it is about all those details that have identified Van Raalte with style and feminine daintiness. * The name Van Raalte means assurance. Assurance that you will find precisely the right shade for every gown . . . the shade that will enhance or complement the ensemble . . . that you will find perfect fit in the heel, the length, the foot, at the knee . . . that you will find style . . . and longevity . . . because of silk that is fresh and a texture even and fine . . . that, in short, you will find a stocking that not only fulfils every practical demand, but constantly delights you with its delicacy and beauty. * *At all good retail shops.*

" . . . because you love nice things"

FOR SPORTS, BUSINESS AND TOWN
Van Raalte Service . . . . Style 613. Price $2.00
Van Raalte Service Chiffon . Style 648. Price $2.00

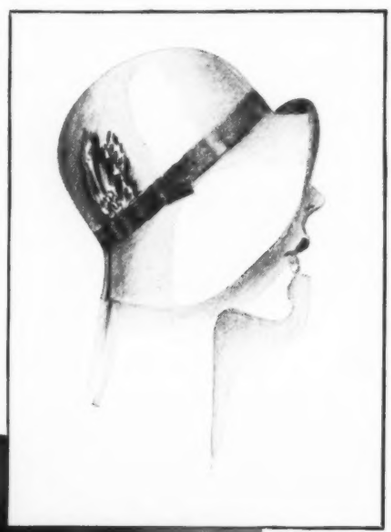
FOR AFTERNOON, DEBUTANTE LUNCHEON AND TEA
Van Raalte Sheer Lace Clock . Style 652. Price $2.00
Van Raalte Very Sheer Chiffon . Style 650. Price $2.00

FOR EVENING AND THOSE VERY SPECIAL OCCASIONS
The Van Raalte Ingrain . . . Style 668. Price $3.00 / Style 698. Price $3.50

VAN RAALTE

Stockings
Underthings
Gloves

KNOX fully reveals eyes and brows under the new brim that is short in front with enticing uneven side lengths



● **"Chatterbox"** (right) also conforms to the new mode with its fickle brim curved well above the eyes and sweeping fully around to rest flatteringly on the neck. Fifteen dollars the price and in all the new fur felt colors.

● **"Syosset"** (left and above) maintains the smartness of the brim but compromises for sheer attractiveness by holding to a short front brim that widens out with becoming unevenness on the sides. • A finely woven straw lending itself to a variety of color blendings that produce smart ensemble effects. The Syosset is priced at eighteen dollars. Other Knox hats are twelve dollars and fifty cents and up. Catalogue of correct riding hats for women mailed on request.

● Knox women's hats may be procured in Knox shops at 711 Fifth Avenue, 452 Fifth Avenue, or the Roosevelt Hotel on Madison Avenue at Forty-Fifth Street, as well as in the Paramount Theatre shop, and downtown in the Singer Building at 161 Broadway, all in New York City; or in the more particular shops who display the Knox crest throughout the country.

GOING ABROAD?

Experienced travelers pack
Silk-Eze near the top

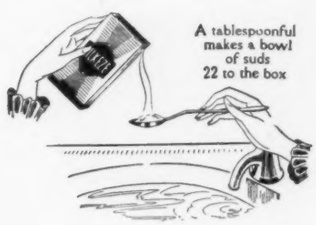
HAVE you tried this new powdered olive oil soap? It's a blessing for washing out a pair of stockings or chamois gloves in one's cabin on board ship. No need to ring for hot water — it dissolves just as well in cold.

● For silk stockings, underthings, wool sweaters, blouses,—all the little things you would rather look after yourself than trust to a strange stewardess with good intentions but no technique, Silk-Eze does more than wash out ordinary soil. It takes out most any spot short of ink or dye without injuring the sheerest fabric. And best of all, it replenishes the protective oil in the silk that gives stockings their fadeless lustre and longer life.

● Primarily for silks and woolens, whose natural oil it replenishes, Silk-Eze makes a dependable emergency shampoo which many returning travelers adopt permanently. It lathers freely, rinses quickly, and restores the natural oil that the scalp needs to keep the hair healthy, lustrous and fluffy. And it saves risking one's hair in the hands of the ship's barber or an unknown coiffeur.

● In Paris and other cities abroad and in this country one finds the local water supply disagreeably hard. But Silk-Eze dissolves and washes silks and woolens spotless even under such adverse conditions.

● Think of the bottles and bulky packages you can leave behind with Silk-Eze in your luggage ready to act as cleaner, lotion, shampoo, glove and stocking soap—each compact little package good for 22 emergencies.



● This boon to women who have learned to travel light is sold in Hosiery Departments of leading department stores from coast to coast.**

***in over 750 leading stores such as:*

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Gentlemen: It would be convenient for me if Silk-Eze were carried regularly at

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In the meantime would you be good enough to send me.....packages for which I enclose V-3

Name.....

Street..... City.....

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Fitting the figure
so snugly, so smartly
... yet free from the slightest
pull and strain. Slim and supple, caressingly soft. Munsingwear Under-fashions of specially processed Munsingwear Rayon are perfect foundations for the new silhouette. Briefs and Bandeaux, Bloomers and Vests, Chemises and Costume Slips, Sleeping and Lounging Ensembles ... divertingly different ... all delightfully and utterly feminine. Munsingwear is sold at a good store in nearly every community the country over.

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From the tips of its tops to the peaks of its toes Munsingwear Hosiery is above all ... fashionable! Fresh, sparkling shades, all of them so smart ... so enchantingly correct and new. Three distinctive heels ... French, Square and slender Sylphline. All the wanted weights. Luxuriously long and perfectly proportioned. Sheer, clear companions to the modern mode ... worthy to be known as Munsingwear.

Send for our smart little booklet... save money on your Hose!

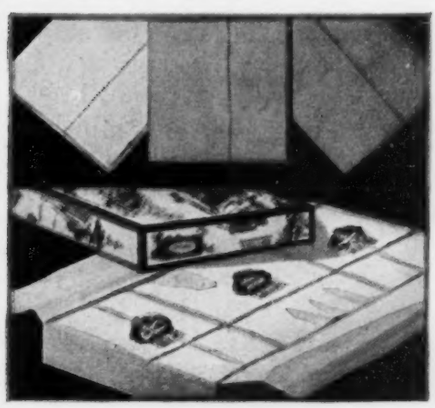
HOSIERY

LADY PEPPERELL'S brilliant *white* with fast-color hems...the keynote of a bedroom that is truly YOURS!

To make your bedroom really personal, start with Lady Pepperell Sheets, either with colored hems, or in all-over pastels, in a color you love. If, for instance, it be green, use Lady Pepperell white-with-green-hems—as Mr. Joseph B. Platt, the notable New York designer, has pictured in this pretty, inexpensive green-and-rose-and-white bedroom.

All the things in this room are as proportionately reasonable as the Lady Pepperell Sheets. The all-color sheets come in seven soft, flattering shades (all *fast*)—bud-green, midsummer blue, shell pink, orchid, rose, maize, and a deeper green. And the brilliant white has contrasting hems in the same exquisite shades.

Remember every Lady Pepperell Sheet (of pure white, or white-with-color, or all-color) *has more than 400 extra threads woven into its light, firm texture*—400 little *extra* promises of long and lovely service.... They're so durable that they make marvelously worth-while gifts.



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Sheets and Pillow Cases

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Please send me the complete bedroom decoration booklet, "Personality Bedrooms." I am enclosing one dime—ten cents' worth of stamps (Canada, twenty cents)

Name.....

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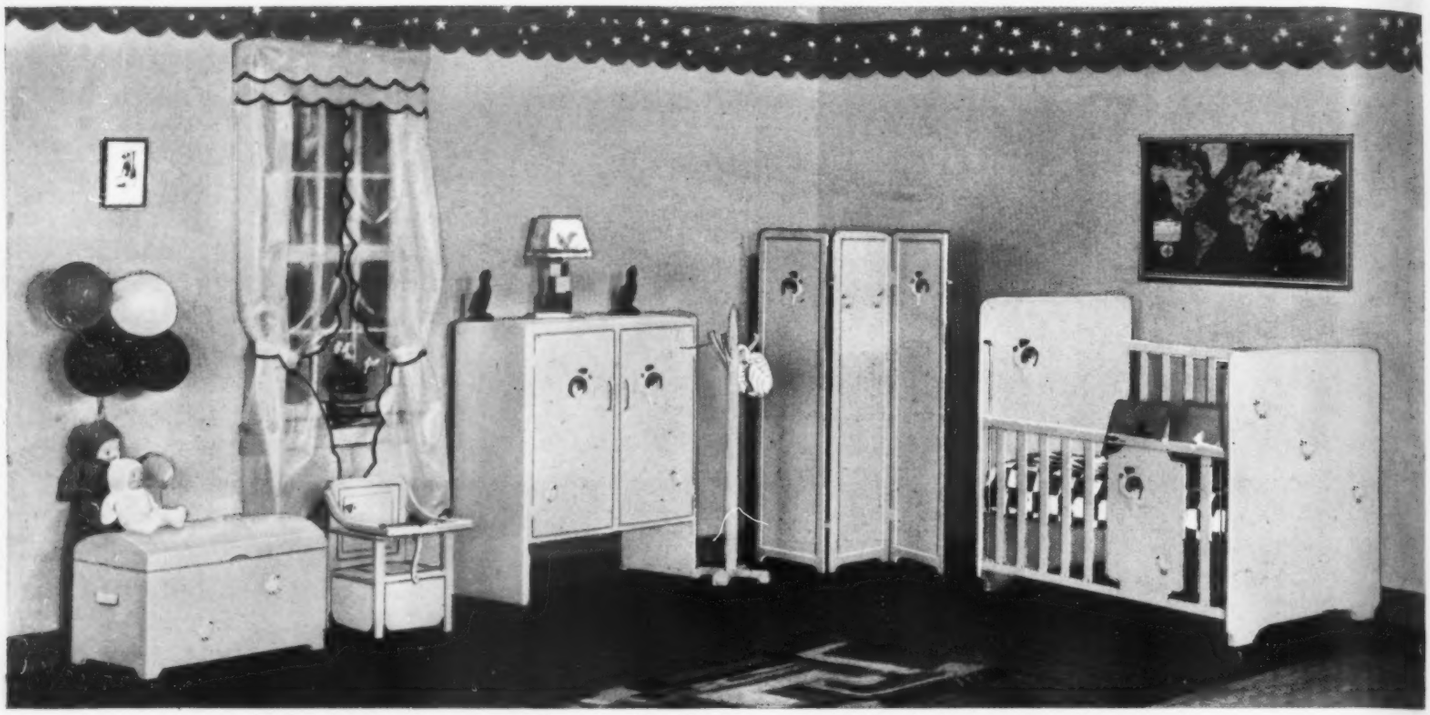
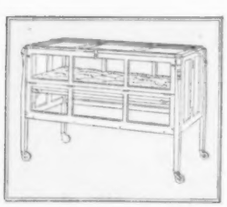
are *CHILDREN* people?



Wee moderns delight in smart simplicity! *Chanticleer Ensemble*, a new creation by Trimble, adds a pleasing note to fine nursery furniture. Besides Lilybet yellow, this suite is available in ivory, green, blue or pink, with floral decorations as well.

Your children—will they become the *kind* of people you want them to be? • Will these toddlers of today become the self-reliant, sound men and women of tomorrow with a sense of values well developed? • It has long been recognized that a sturdy body is most helpful in creating a normal mind and a pleasant nature, but today mothers also insist that the toddler's own room be a charming place in which to live. • Baby's own room and its furniture are of real significance in creating this background of delightful surroundings. Their beauty and charm—help to foster aesthetic values; to give him at an early age an appreciation of things that are essentially right, and in good taste. • Habits of neatness and self-reliance develop early, psychologists advise, when Baby's little world — his nursery — is a manageable one with which his tiny strength can cope. • When Baby learns to dress himself he progresses faster if his wee garments are in drawers his small strength can open; with handles his pudgy arms can span; his wraps hung on a costumer that measures up to his reach. He values his own playthings the more when he can store them in an adorable toy chest. He plays zestfully and requires less care in this little nursery world he can truly claim his own. • With sympathetic study of the needs of children—from babyhood through toddler stage and into the early days of school — Trimble has planned and proportioned nursery and juvenile furniture that is correct; executed it with skill; decorated it in good taste and in keeping with modern style trends. • Sixteen years' experience has developed Trimble Nurseryland Ensembles that are charming assemblages of related pieces. Besides these, Trimble makes a complete line of nursery and children's furniture. Kiddie-Koop and Baby-Bathinette are special Trimble pieces known the world over. • Realizing that mothers are keenly interested in properly equipping and decorating their nurseries, Trimble has brought out a new edition of "Nurseryland"—a booklet profusely illustrated, containing helpful suggestions on nursery arrangement and decoration, and authoritative ideas on child care. You may receive your complimentary copy by writing to Trimble Nurseryland Furniture, Inc., 2001 Jay Street, Rochester, New York.



KIDDIE-KOOP—Guardian Model
Indoors or out, night-time or nap-time, Kiddie-Koop serves in three-fold measure as bassinet, crib or play pen. And always baby is snugly protected.

BABY-BATHINETTE—Model 7
Indispensable to mother. A portable bath tub and dressing table in one. Makes baby's daily bath a real pleasure for mother, too. Only a bathinette of Trimble quality will please you.

TRIMBLE *NURSERYLAND* FURNITURE

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THESE ARE THE CROWN JEWELS OF THE REALM OF FURS—AND ARE AS RARE AS ARE THE DIADEMS OF ANY REGAL LINE. A PURE BREEDING STRAIN AND THE HIGH TRADITIONS OF TWENTY-ONE YEARS OF ACCOMPLISHMENT HAVE GIVEN FROMM PEDIGREED SILVER FOXES A BEAUTY, SOFTNESS, FULLNESS AND SILKINESS NOT TO BE FOUND IN ANY OTHER PELTS.

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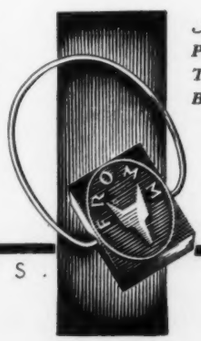
Every genuine Fromm Pedigreed Silver Fox bears this medallion, attached to the pelt at the furring ranch. Each medallion bears a number identifying the pedigree of the fox. Be sure this medallion is intact, sealed by fine silk-covered wire, on the scarf you buy. You remove it and return it to Fromm Bros. for pedigree certificate.



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This spring, as always, true artistry in design, fit and workmanship distinguishes apparel by Printz! Printzess Coats or Ensembles are made for every type of figure, to emphasize its best proportions. Ask for Printzess Garments in Regular and "Petite" sizes, which include "Travelures" for smart sport wear, at a leading store in your community. Then look for the label! That identifies lasting value; moderately priced at $25 to $95. The Printz-Biederman Co.—Cleveland—New York.

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Many prominent merchants are featuring Printzess Week this season. Watch for this important style event!

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COATS and ENSEMBLES

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DESIGNED AND TAILORED BY
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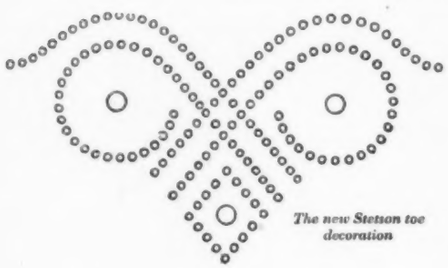
To complete . . . . and compliment your Spring Tweeds

The correct shade of brown calf, the right width of toe, the slender heel, and the beautiful balance of the new decorations distinguish this street shoe as both authentic and smart.

Marion Taylor.



The new Stetson toe decoration

London's best . . . without a trip abroad to get it . . . this smart, graceful Stetson street shoe relies on a clever pattern of stitching and perforations to accentuate its individuality. A worthy contribution to the daytime interlude, it is a perfect choice for the soft woolens of spring. Two shades of calf—black and brown. On display at Stetson Shoe Shops in principal cities and Stetson agencies elsewhere. Stetson Shoe Company, South Weymouth, Mass.

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Most Styles — $12.50 to $14.50

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Monday, June thirtieth, until August eighteenth
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On Lake Morey, Fairlee, Vermont 17th Year
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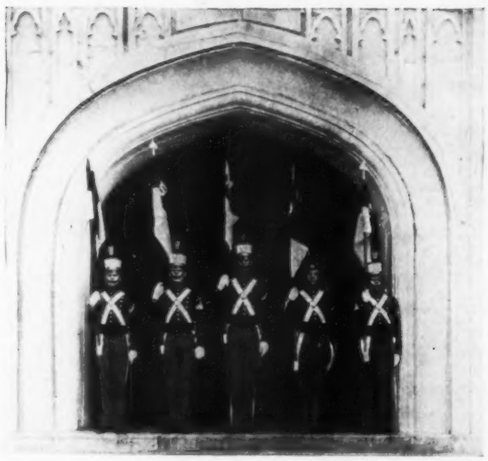

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The Condé Nast Educational Bureau
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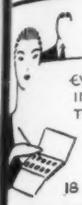

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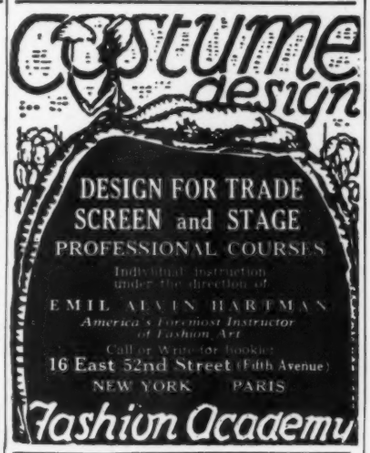
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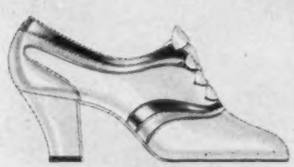

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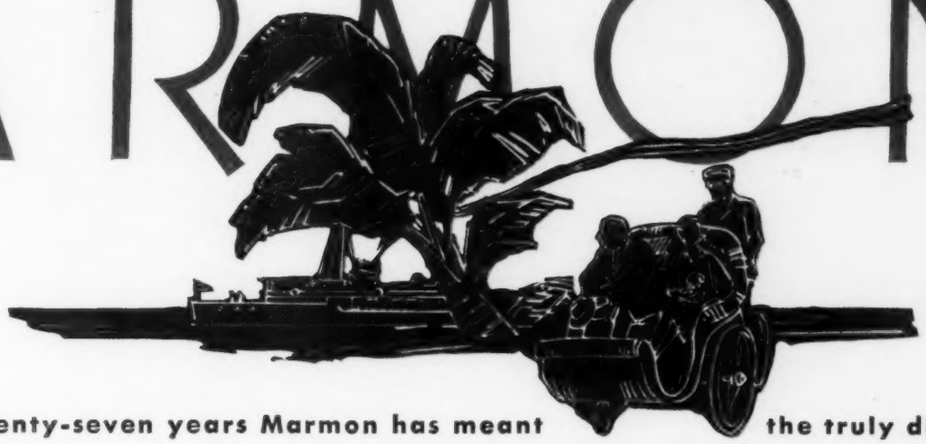

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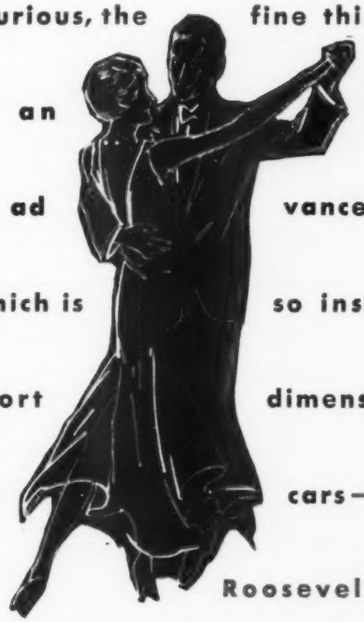

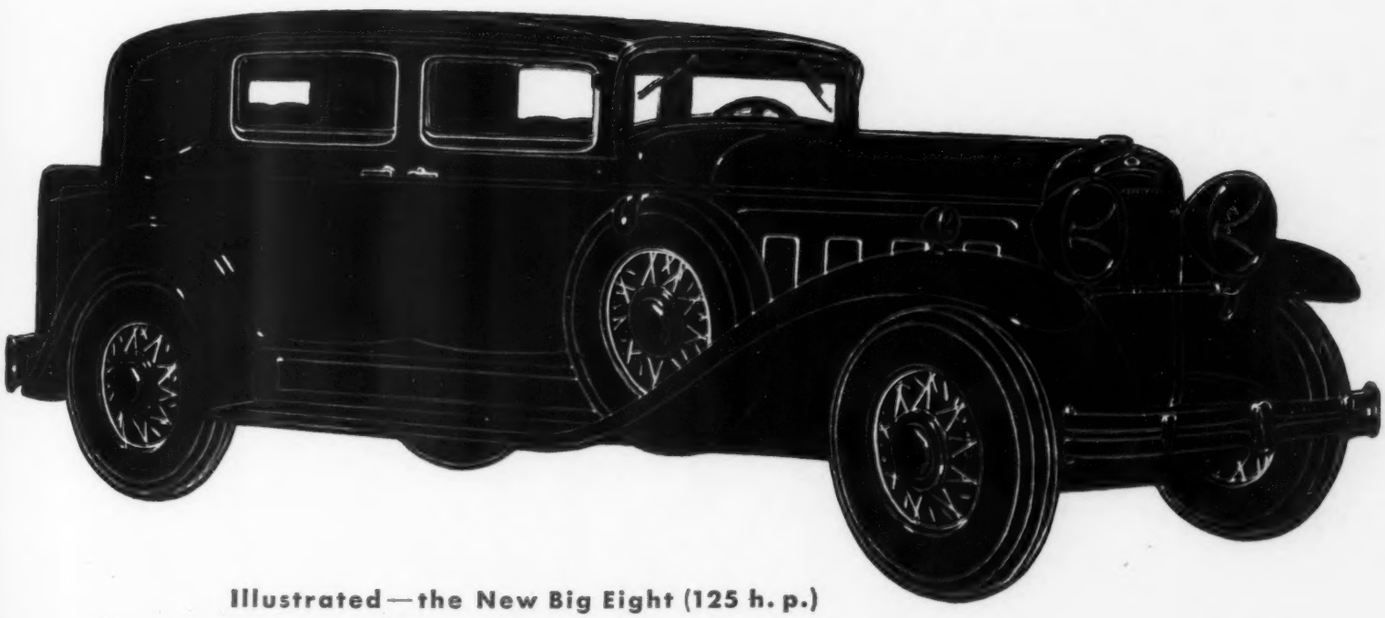

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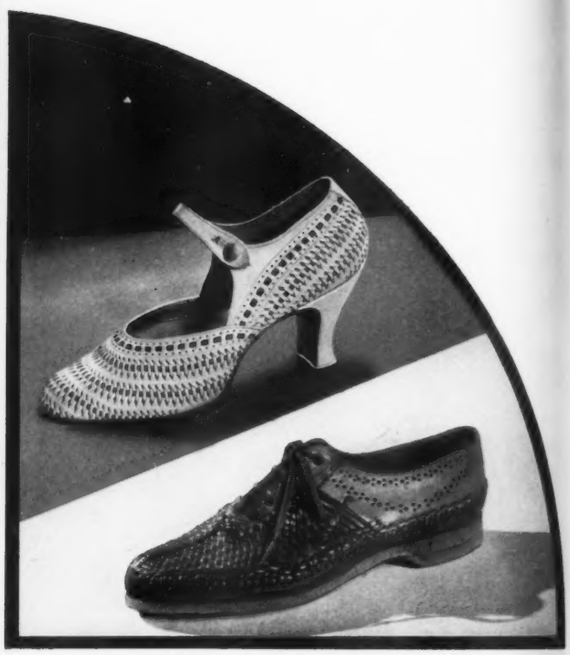

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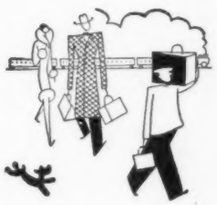

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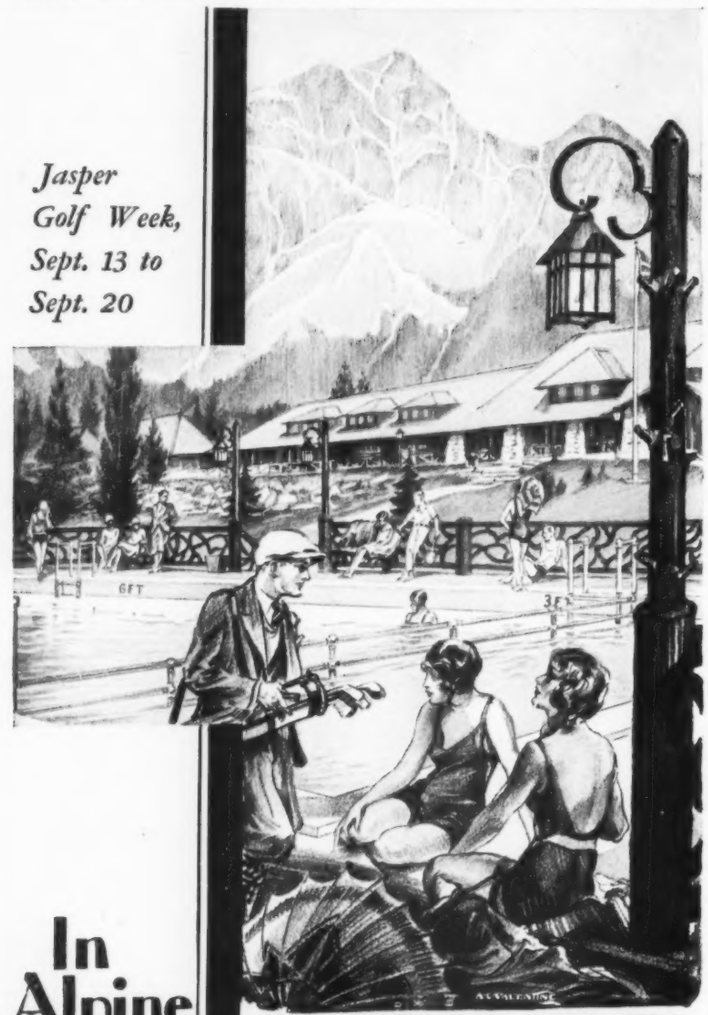

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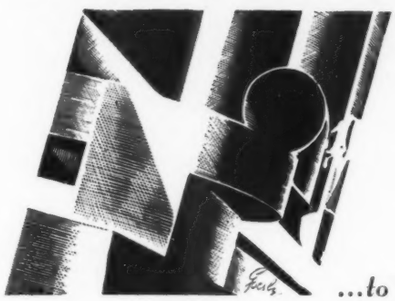

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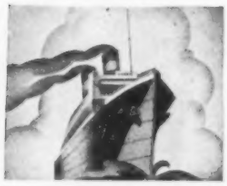

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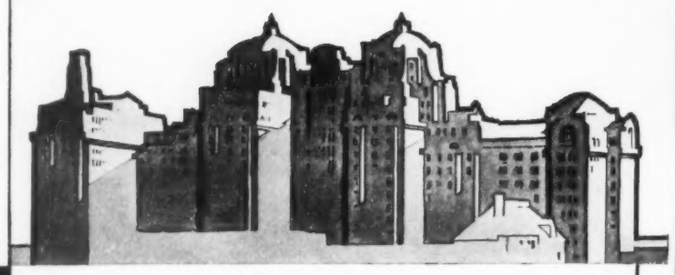

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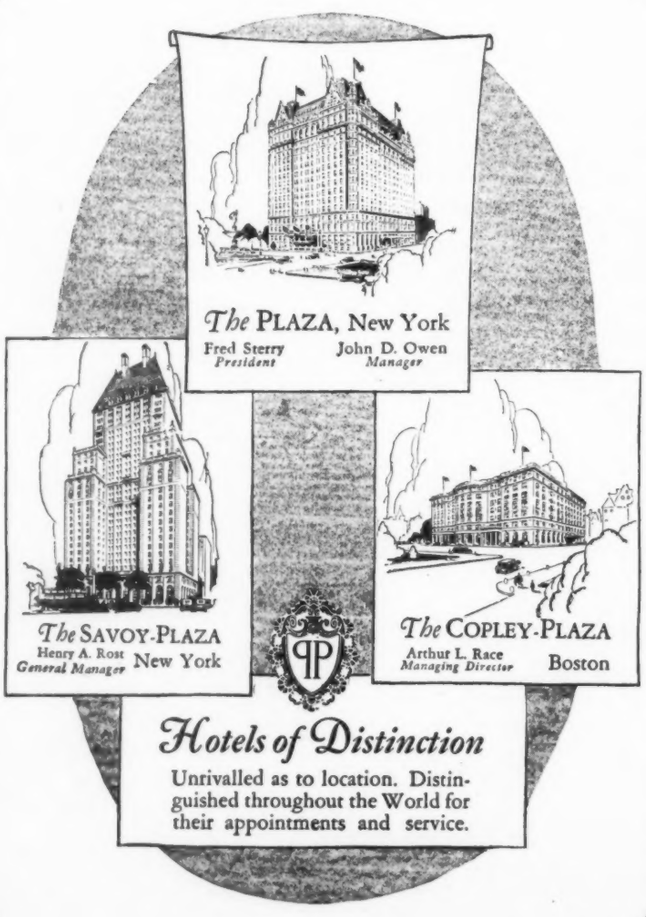

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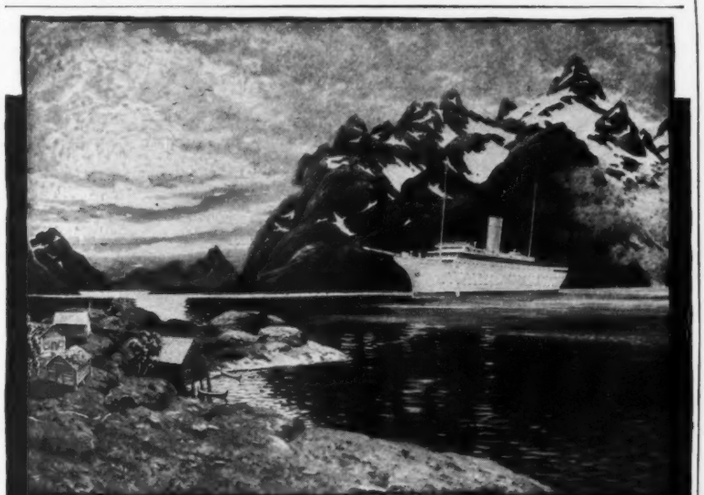

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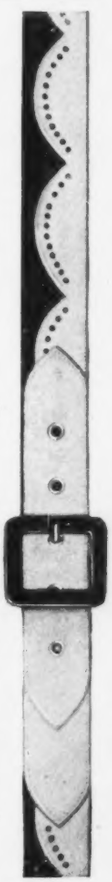

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BIRTHS

NEW YORK

Bernadotte—On January 30, in Stockholm, Sweden, to Count and Countess Folke Bernadotte (Estelle Manville), a son.

Conger—On February 2, to Mr. and Mrs. Frederic P. M. Conger (Elizabeth Mallett), a son.

Cushman—On February 4, to Mr. and Mrs. Paul Cushman (Cordelia Hepburn), a son.

Daly—On February 4, to Mr. and Mrs. J. Holmes Daly (Katharine Boston), a daughter.

McGeary—On January 28, to Mr. and Mrs. John D. McGeary (Carol Dunbar), a son.

Nason—On February 9, to Mr. and Mrs. James R. P. Nason, a daughter.

Richardson—On February 3, to Mr. and Mrs. J. W. Moore Richardson (Frances Smith), a son, Lyman Aldrich Richardson.

Wing—On February 4, to Mr. and Mrs. L. Stuart Wing (Marjorie Ward), a daughter, Bertha Patricia Wing.

PHILADELPHIA

Paul—On January 31, to Mr. and Mrs. William A. B. Paul (Adelaide Sims Newlin), a daughter.

DEATHS

NEW YORK

Bryan—On January 21, Mary Baird Bryan, wife of the late William Jennings Bryan.

Howland—On February 4, in Buffalo, New York, Henry Raymond Howland.

Potter—On February 2, Robert Potter, husband of Virginia L. Van Voorhees Potter.

Whittemore—On January 29, in Cleveland, Ohio, Edward Loder Whittemore.

BOSTON

Webster—On January 22, Frank G. Webster, husband of Mary Messinger Webster.

CHICAGO

Anderson—On January 30, Charles Palmerston Anderson, husband of Janet Glass Anderson.

PHILADELPHIA

Rawle—On January 28, Francis Rawle.

WASHINGTON

Snowden—On January 27, Thomas Snowden, husband of Helen Koerper Snowden.

ENGAGEMENTS

NEW YORK

Bates-Hills—Miss Consuelo Ellis Bates, daughter of Mrs. Armistead K. Baylor, to Mr. Carroll B. Hills, son of Mrs. William Hills.

Chapin-Drake—Miss Virginia Chapin, daughter of Mr. and Mrs. Simeon Brooks Chapin, to Mr. Francis Augustus Drake, son of Mr. and Mrs. Tracy C. Drake.

Cheesman-Roach—Miss Kate Cheesman, daughter of Mrs. Timothy Matlack Cheesman, to Mr. John Nunns Roach.

Dennett-Jordan—Miss Nancy Dennett, daughter of Doctor Roger H. Dennett and Mrs. Dennett, to Mr. Philip Harding Jordan, son of Mr. and Mrs. Stanley Jordan.

Drew-Tomlinson—Miss Elizabeth Harriet Drew, daughter of Mr. and Mrs. Charles V. Drew, to Mr. H. Charles Tomlinson, of Croyden, England, and New York City.

Fuller-Randall—Miss Mary Leslie Fuller, daughter of Mr. and Mrs. Henry Jones Fuller, to Mr. David Judson Randall, junior, son of Mr. and Mrs. David Judson Randall.

Hough-Smith—Miss Nancy Hough, daughter of Mrs. Charles Merrill Hough, to Mr. Baldwin Smith, of Princeton, New Jersey.

Kirby-Gillespie—Miss Marjorie Kirby, daughter of Mr. William J. Kirby, to Mr. Harold Shalor Gillespie, son of Mrs. Henry Flagg Gillespie.

Nichols-Bingham—Miss Elizabeth Nichols, daughter of Mr. and Mrs. Warren Nichols, to Mr. Herbert Mackary Bingham, son of Mrs. J. Bruce Kremer.

Smith-Shoemaker—Miss Helen Dominick Smith, daughter of Mr. and Mrs. H. Alexander Smith, to the Reverend Samuel M. Shoemaker, son of Mr. and Mrs. Samuel M. Shoemaker.

Williams-Rogers—Miss Frances Williams, daughter of Mr. and Mrs. Roger Williams, to Mr. John S. Rogers, junior, son of Mr. and Mrs. John S. Rogers.

Wilson-Wright—Miss Mabel Wilson, daughter of Mrs. C. Arthur Comstock, to Mr. William Washburn Wright, son of Mrs. Hamilton Wright, of Washington, D. C.

ENGAGEMENTS—Continued

BALTIMORE

Ewing-Waxter—Miss Margaret Haggin Ewing, daughter of the late George W. Ewing, to Judge Thomas J. Shryock Waxter, son of Mr. William Deal Waxter.

Poe-Welsh—Miss Elizabeth Morris Poe, daughter of Mr. and Mrs. Philip Livingston Poe, to Mr. Robert Ireton Welsh.

BOSTON

Baker-Bates—Miss Elinor Hunt Baker, daughter of Mr. and Mrs. Ross W. Baker, to Mr. Van Ness H. Bates, son of Mrs. Frank C. Bates.

Benson-Balch—Miss Mary Benson, daughter of Mr. and Mrs. John Prentiss Benson, to Mr. Henry Gordon Balch, son of Doctor Franklin Greene Balch and Mrs. Balch.

Blake-Harley—Miss Susan Blake, daughter of Mrs. T. Hartnell Blake, to Mr. Milton Price Harley.

Cummings-Fisher—Miss Virginia Frances Cummings, daughter of Doctor Morton E. Cummings and Mrs. Cummings, to Mr. Brayton Dearborn Fisher, son of Mr. and Mr. Herbert Clark Fisher.

Gibbs-Perkins—Miss Marion Hungerford Gibbs, daughter of the late Rufus Macqueen Gibbs, to Mr. James H. Perkins, son of Mr. and Mrs. Thomas Nelson Perkins.

Page-Potter—Miss Priscilla Page, daughter of Mr. and Mrs. Edward S. Page, to Mr. Winthrop F. Potter.

Ripley-Forman—Miss Julie Ripley, daughter of Mrs. Baillie Ripley, to Mr. John Newton Forman, son of the Reverend Henry Forman, of Gwalior, India.

Thornton-Todd—Miss Dorothy Alice Thornton, sister of Mr. Edward J. Thornton, to Mr. Charles Russell Todd, son of Mr. and Mrs. George Russell Todd.

PHILADELPHIA

Curtis-Young—Miss Evelyn Goss Curtis, daughter of Mr. and Mrs. Melville Goss Curtis, to Mr. James Houston Young, son of Mr. and Mrs. John Macauly Young.

Jefferis-Porter—Miss Eleanor Clayton Jefferis, daughter of Mr. and Mrs Elwood Clayton Jefferis, to Mr. Gerald S. Porter, son of Mrs. Alexander Black Porter.

Paxon-Hart—Miss Beatrice Paxon, daughter of Mr. and Mrs. Frederick Paxon, to Mr. William B. Hart, son of Mrs. Henry P. Patton.

Perry-Clothier—Miss Eleanor Perry, daughter of Mr. and Mrs. Joseph A. Perry, to Mr. Robert Baird Clothier, son of Mr. Caleb Clothier.

Sellers-Walton—Miss Jessie Sellers, daughter of Mr. and Mrs. Horace Wells Sellers, to Mr. Kenneth Betts Walton, son of Mrs. John Gardner Walton.

Wales-Craven—Miss Josephine Wales, daughter of Doctor Joseph P. Wales and Mrs. Wales, to Mr. Thomas J. Craven.

Whitehead-Coffin—Miss Bettina Bartlett Whitehead, daughter of Mr. and Mrs. Lyman T. Whitehead, to Mr. Ralston Hudson Coffin, son of Mrs. Richard E. Hanson and Mr. J. Roberts Coffin.

WASHINGTON D. C.

Thorpe-Pack—Miss Betty Thorpe, daughter of Colonel George C. Thorpe and Mrs. Thorpe, to Mr. Arthur Pack, son of Mrs. Thomas Pack, of London.

WEDDINGS

NEW YORK

Bonnell-Fitch—On March 1, in the chapel of the Fifth Avenue Presbyterian Church, Mr. John Harper Bonnell and Miss Marion La Grange Fitch, daughter of Doctor Allen Fitch and Mrs. Fitch.

Bradley-Thompson—On January 25, Mr. Donald Fowler Bradley, son of Mr. and Mrs. Edward Mix Bradley, and Miss Orril May Thompson, daughter of Mr. and Mrs. George E. Thompson.

Clements-McKenney—On January 23, Mr. Morrison Clements, son of Mr. and Mrs. Hurin M. Clements, and Miss Elizabeth McKenney, daughter of the late James Harvey McKenney.

Curtis-Harjes—On January 23, Mr. R. W. Curtis and Miss Marie Harjes, of Paris, daughter of the late Henry Herman Harjes.

Gardner-Bacon—On February 1, Mr. Paul E. Gardner, of Chicago, Illinois, and Mrs. Elliot Cowdin Bacon, daughter of Mrs. Guy Norman.

Hammersley-Haskins—On February 8, Mr. William Spode Hammersley, son of Mr. and Mrs. William Percy Hammersley, and Miss Leigh Lathrop Haskins, daughter of Mr. and Mrs. Henry Stanley Haskins.

Hester-Boardman—On February 7, Mr. Charles Baker Hester, son of the Reverend Dr. St. Clair Hester, and Miss Eleanor Withington Boardman, daughter of Mr. and Mrs. Richard Mather Boardman.

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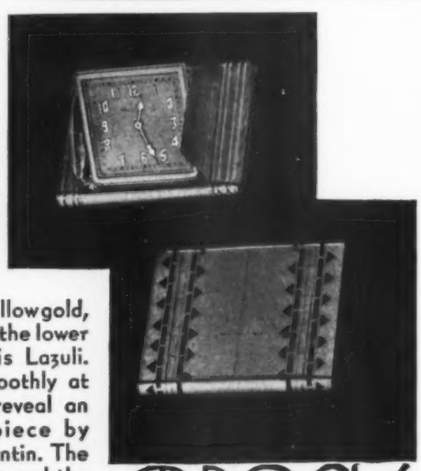
Time in Modern Dress

Covers of white and yellow gold, to which are added, in the lower model, ends of Lapis Lazuli. The panels open smoothly at a slight pressure to reveal an aristocratic timepiece by Vacheron and Constantin. The upper model is $500 and the lower $550.



BROCK and COMPANY
LOS ANGELES

SOCIETY

WEDDINGS—Continued

Howard-Moore—On January 25, in the Chapel of Saint Bartholomew's Church, Mr. Robert Flourney Howard, son of Mr. John R. Howard, and Mrs. Gladys de Cordova Moore.

Kelly-Hess—On March 4, Mr. Thomas Aquin Kelly, son of Doctor Aquin S. Kelly and Mrs. Kelly, and Miss June Hess, daughter of Mr. and Mr. Harry Bellas Hess.

Lamb-Pitney—On February 8, in the Bethlehem Chapel of the Washington Cathedral, Mr. Horace R. Lamb and Miss Beatrice Pitney, daughter of Mrs. Mahlon Pitney and the late Justice Mahlon Pitney.

Lockwood-Irwin—On January 29, Lieutenant-Commander Charles Andrews Lockwood and Miss Phyllis Natalie Irwin, daughter of Admiral Noble Irwin and Mrs. Irwin.

McMullen-Wetmore—On February 5, Mr. Robert M. McMullen and Miss Margaret Wetmore, daughter of Mrs. Charles E. Wetmore.

Marvin-Murchison—On January 29, Mr. Walter Rumsey Marvin and Miss Lucile Wright Murchison, of New York City.

Plum-Boyd—On February 12, Mr. Stephen Haines Plum, junior, son of Mrs. Stephen H. Plum, and Miss Emilie Jaclin Boyd, daughter of Mrs. John J. Boyd.

Pryor-Bahnsen—On January 25, Mr. Morris McKim Pryor, son of Mrs. S. Morris Pryor, and Miss Marie Louise Bahnsen, daughter of Mrs. Christine Bahnsen.

Robinson-Thomas—On February 4, Mr. Henry Fo sythe Robinson, son of Mrs. Harry Hunt Robinson, and Miss Mildred Frances Thomas, daughter of Mr. and Mrs. Harry Schaeffer Thomas.

Shriver-Armstrong—On February 5, Mr. Beverly Randolph Shriver and Miss Elizabeth Armstrong, daughter of Mr. and Mrs. Frederick Searles Armstrong.

Sloane-Ingalls—On January 30, Mr. George Sloane and Miss Katherine Ingalls, daughter of Mr. and Mrs. George H. Ingalls.

Steers-Dunlop—On February 4, Mr. Henry Coster Steers, son of Mrs. Henry Steers, and Miss M. Mercer Dunlop, daughter of Mrs. Archibald M. McCrea.

Upton-Putnam—On January 12, Captain Frank M. Upton and Mrs. Binney Putnam.

Van Duyn-Cummings—On January 25, Mr. H. Norton Van Duyn, son of Mr. and Mrs. M. E. Van Duyn, and Miss Dorothy Cummings, daughter of Mr. and Mrs. Harold H. Cummings.

Whitlock-Pope—On January 25, Mr. George Frederick Whitlock, son of Mr. and Mrs. George Whitlock, and Miss Mary Dayton Pope, daughter of the Reverend Richard Duffield Pope and Mrs. Pope.

Wright-Andrews—On January 25, in the chapel of the Fifth Avenue Presbyterian Church, Mr. Moorhead Wright, junior, son of Mr. and Mrs. Moorhead Wright, and Miss Carolyn Andrews, daughter of Mr. and Mrs. Charles Bradley Andrews.

BOSTON

Frey-Hubbard—On February 2, Mr. Alexander Hamilton Frey and Miss Alice F. Hubbard, daughter of Mr. and Mrs. Charles J. Hubbard.

Glidden-Greeley—On February 6, Mr. Joseph Warren Glidden and Miss Marion Greeley, daughter of the late Mr. and Mrs. Rufus Frost Greeley.

Parsons-Smith—On January 29, Mr. Richard Bronson Parsons, son of Mr. and Mrs. Frank R. Parsons, and Miss Gertrude Smith, daughter of Mr. Francis Mitchell Smith, of Providence, Rhode Island.

Wright-Cook—On January 29, Mr. Charles MacPhee Wright, son of Mr. and Mrs. John B. Wright, and Miss Helen Colesworthy Cook, daughter of Mrs. John Frederick Cook.

DETROIT

Meginnity-Grinnell—On December 23, Mr. Robert Meginnity, son of Mr. David Meginnity, and Miss Gladys Louise Grinnell, daughter of Mrs. Ira Leonard Grinnell.

LOS ANGELES

Williams-Winston—On February 1, Mr. Donald Rowe Williams, son of Mr. and Mrs. Harry M. Williams, and Miss Elizabeth Peabody Winston, daughter of Mr. and Mrs. Frederick J. Winston.

PHILADELPHIA

Baker-Barry—On January 1, Lieutenant-Commander Wilder Du Puy Baker and Miss Cora Barry, daughter of Mr. and Mrs. David S. Barry.

Barnes-Johnson—On January 16, Mr. John Edgerly Barnes and Miss Margaret Sherman Johnson, daughter of Mr. and Mrs. Percival Johnson.

Brock-Jenks—On January 10, Mr. Oliver W. Brock, son of Mr. and Mrs. J. Spencer Brock, and Miss Priscilla Jenks, daughter of Mr. and Mrs. William P. Jenks.

WEDDINGS—Continued

Dexter-Barcla,—On January 10, Mr. Gordon Dexter and Mrs. Isabella Barclay, daughter of the late Arthur Hunnewell, of Boston, Massachusetts.

Dunn-Budd—On February 1, Mr. John Ainsworth Dunn, son of Mr. and Mrs. George Ainsworth Dunn, and Miss Mary Wright Budd, daughter of Mr. and Mrs. Edward Gowen Budd.

Duval-Murphy—On January 9, Mr. Montague H. Duval, son of Mrs. Frederick William Duval, and Miss Elizabeth Murphy, daughter of Mr. and Mrs. Richard K. Murphy.

Hall-Carothers—On January 21, Mr. Charleston Jennings Hall and Miss Katherine Carothers, daughter of the late Neil Carothers.

Hand-Worth—On March 1, Mr. T. Millet Hand and Miss Mary Mercer Worth, daughter of Mr. and Mrs. S. Harry Worth.

Hardy-Spohn—On January 9, Mr. Malcolm Hardy, son of Mr. and Mrs. Willis E. Hardy, and Miss Hannah Elizabeth Spohn, daughter of Mr. and Mrs. Howard L. Spohn.

Huhn-Connelly—On January 25, Mr. Samuel Parham Huhn, son of Mrs. S. Parham Huhn, and Miss E. Josephine Connelly, daughter of Mr. and Mrs. John P. Connelly.

Lindsay-Baker—On January 11, Mr. David Lindsay, third, son of Mr. and Mrs. David Lindsay, junior, and Miss Sarah Jane Baker, daughter of Mr. and Mrs. William Hogg Baker.

Stewart-Wesley—On February 6, Mr. Latimer S. Stewart and Miss Eleanor Clark Wesley, daughter of Mr. and Mrs. Charles C. Wesley.

Wentworth-Marshall—On February 8, Mr. Robert Seabury Wentworth, son of Mrs. C. Wentworth Foote, of Germantown, Pennsylvania, and Miss Harriet Ely Marshall, daughter of Doctor George Morley Marshall and Mrs. Marshall.

Whiting-Osborne—On January 21, Mr. Charles Perot Whiting, son of Doctor Albert Draper Whiting and Mrs. Whiting, and Miss Louise Bacon Osborne, daughter of Mrs. Julia Bacon Osborne.

SAINT LOUIS

Black-Frampton—On January 20, Mr. Van Lear Black, junior, son of Mr. and Mrs. Van Lear Black, and Miss Helen Mitchell Frampton, daughter of Mr. and Mrs. Reynold Craig Frampton.

Street-Davis—On January 18, Mr. J. Douglas Street, son of Mr. and Mrs. J. Clark Street, and Miss Anne Victor Davis, daughter of Mr. and Mrs. J. Lionberger Davis.

SAN FRANCISCO

Maxwell-Van Fleet—On January 11, Mr. Allyn W. Maxwell, son of Mrs. Charles Maxwell, and Miss Julia Van Fleet, daughter of Mrs. William Cary Van Fleet.

WEDDINGS-TO-COME

PHILADELPHIA

Chase-Warden—On April 24, Miss Katharine Borden Chase, daughter of Mr. and Mrs. Edward B. Chase, to Mr. Clarence A. Warden, junior, son of Mr. and Mrs. Clarence A. Warden.

Martin-Ogelsby—On May 10, in the Germantown University Church, Miss Isabel Wedgwood Martin, daughter of Mr. and Mrs. John C. Martin, to Mr. William Porter Ogelsby, junior, son of Mr. and Mrs. William P. Ogelsby.

NEW YORK

Koop-Prentice—On April 28, in the Madison Avenue Presbyterian Church, Miss Marjorie Phelps Koop, daughter of Mr. and Mrs. Eugene Jackson Koop, to Mr. Sartell Prentice, junior, son of the Reverend Dr. Sartell Prentice and Mrs. Prentice.

Martin-Fish—On April 26, in Christ Church, Greenwich, Connecticut, Miss Marjorie Amelia Martin, daughter of Mr. and Mrs. Leonard J. Martin, to Mr. Henry Stuart Fish, son of the Reverend Henry J. Fish and Mrs. Fish, of Monmouthshire, England.

Martin-Wood—On April 30, in the chapel of Saint Bartholomew's Church, Miss Helen Anna Martin, daughter of Judge August L. Martin and Mrs. Martin, to Mr. Meredith Wood, son of Dr. J. Scott Wood.

Scoville-Wells—On April 30, in the chapel of the Church of the Heavenly Rest, Miss Eleanore Shannon Scoville, daughter of Mr. and Mrs. Royal L. Scoville, to Mr. Jonathan Godfrey Wells, junior, son of Doctor Jonathan Godfrey Wells and Mrs. Wells.

Simonds-Duryea—On May 8, in Saint Bartholomew's Church, Miss Marjorie E. Simonds, daughter of Mr. and Mrs. William Robinson Simonds, to Mr. William Mairs Duryea, son of Mr. and Mrs. Walter Duryea.

Young Grown-Ups Show A Penchant For Capes

The smart Miss from eleven to seventeen, will be well suited to Spring 1930 if her suit wears a cape. For capes are so important a part of the Spring fashion picture, that no matter to what length the coat goes the debonair cape swings after!

Young Grown-Ups' Shop — Sixth Floor

Wool crepe cape suit in pirate blue, green, or black . . 39.50

Tweed suit with detachable cape. Green, red, or brown . . 49.50

Smart covert suit with cape in oxford, brown, or navy . 49.50

STEWART

FIFTH AVENUE AT FIFTY SIXTH ST.

Is your pump as "feminine" as your costume?

Let your shoe match your gown in its modern note of attention to fine detail. The *pavot* is a pump of the new season . . . with a delicate open-work treatment at the instep, in opalescent kid. Black patent leather, green or brown kid. 18.50

WOMEN'S SHOES—FOURTH FLOOR

SAKS-FIFTH AVENUE

NEW YORK CHICAGO

VOGUE

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MARCH 15, 1930
SPRING SHOPPING

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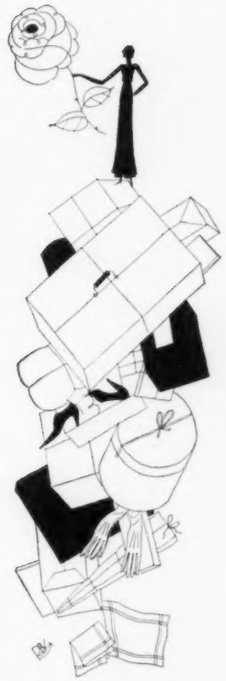

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A PRIDE of POSSESSION that Grows and GROWS!

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MULTI-RANGE

CHRYSLER

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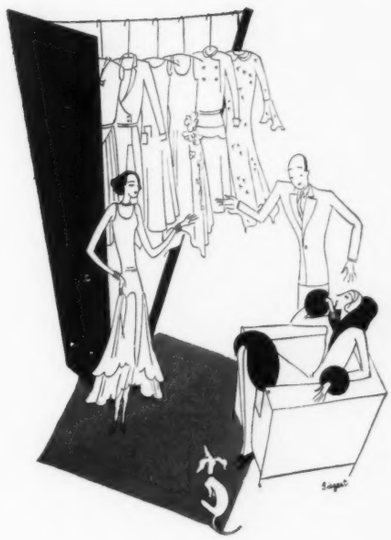
CHRYSLER INSPIRES A PRIDE ALL ITS OWN



VOGUE'S EYE VIEW OF THE MODE

TO have a true picture of Fashion, to-day, one almost needs to be in several places at once. Vogue, in fact, does just that—as one can see by looking through this issue. The first photographs were taken in Rome, at a royal wedding, where Fashion was dramatic, magnificent, stirring to the imagination. The next group of photographs was taken in New York, where Fashion is correct, punctilious, but delightful. Then comes a group of snap-shots from Palm Beach, where beach clothes have suddenly grown casual and distinctly masculine. The sturdy and practical character of Fashion at the races—the Grand National at Aintree or the later races in Ireland—is illustrated next. And the comfortable air that Fashion adopts for a week-end in the country follows, with other views of her trim town **aspect** just after. It is all very comprehensive.

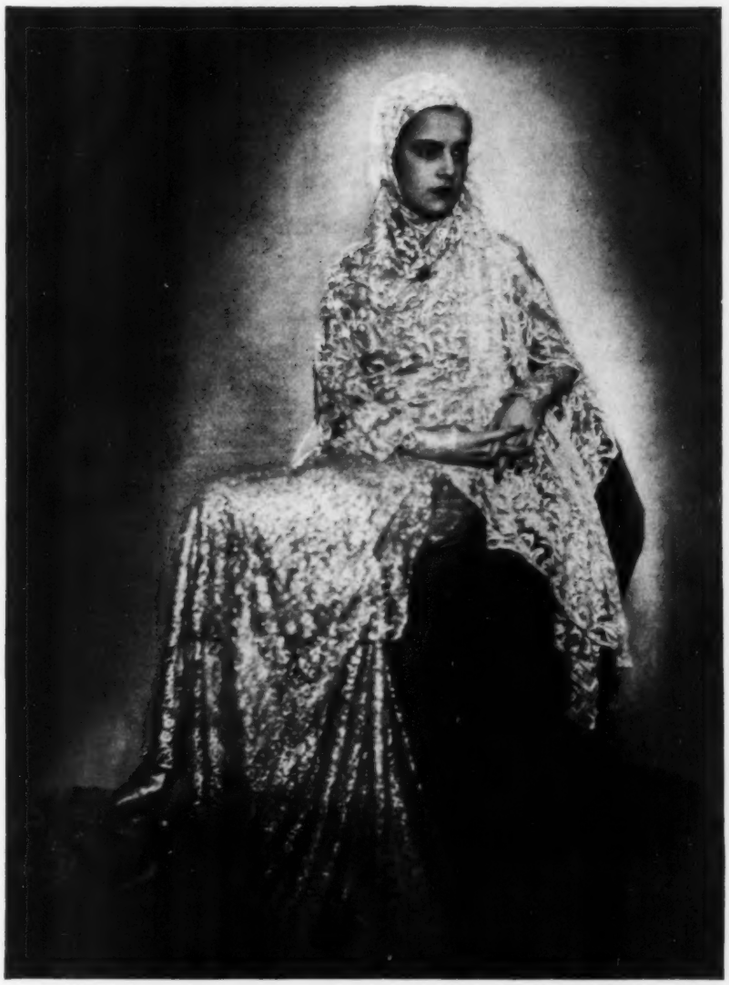
All of this goes to show what Vogue has often reiterated—that appropriateness is an increasingly important ingredient of chic. Wearing exactly the right dress in the right place has become an expression of sophistication, and sophistication in itself is a distinction that characterizes all the smart women of the world, whether they are witnessing the culmination of a royal romance in Rome or playing tennis at Palm Beach.

And surely, this season, no one can complain of lack of variety. Compare, for instance, the abbreviated shorts and shirts that all Palm Beach is seeing with the court trains, veils, and tiaras that were seen at the wedding in Rome. Or, if that seems an isolated example of magnificence, and the former an extreme example of informality—then compare the brief and durable tweeds worn to the races with the shimmering length of silver lace illustrated on page 54 or the lovely white lace and tulle frock shown just opposite it. The rule that governs the mode to-day seems to be, "If you are grand, be very, very grand, and, if you are not, be practical."

It's a good rule, because it has common sense behind it. It means that clothes, once one has put them on, will be less on one's mind, less of a care. And that means that one will wear them better and, in turn, give them an air of greater smartness. The perfect costume fits the woman, the occasion, and the time.

Gnitta Carell, Rome

H. R. H. PRINCESS MAFALDA, DAUGHTER OF H. M. KING VICTOR EMMANUEL III.



A PRINCE IS MARRIED

AS SEEN BY HIM

COMING into Italy from the north, just before the royal wedding, one was aware of an intense excitement in the air. At Milan, the hotel manager and the concierge were full of the event of the morning. The royal train bearing the little Belgian Princess had halted, for a moment, on its flight across Europe, so that she might receive the first ovation from the country of her adoption. She was so touched by the wild excitement of the crowd, so the story went, that she burst into tears. From that moment, Milan fell in love with her, and Italy felt the first quickening of the pulse of romance.

The excitement was contagious. A Prince was being married, a real Prince Charming, popular and good looking, and Italy would give her heir a wedding he would never forget. Every train to Rome was so crowded that hardly a place remained, and one went as best one could. There were the laughable pictures of smart Italian ladies travelling to Court with their dresses and court trains, come from the dressmakers at the last moment, done up in cardboard boxes; and families from the country, including children of all ages making their first pilgrimage to Rome for their share of the festivities and already quite wide-eyed with wonder.

The station, in Rome, was in a turmoil, and stern officials let one pass only after an infinite amount of questioning. Yes, one had come to Rome to see the royal wedding. Ah, yes, that they understood, for surely it would be a great sight, but where did one mean to stay and for how long; and what was in the luggage? That ordeal over, the next necessity was to find a taxi that would bear one away into the gaily bedecked city, smiling in the sunshine that had also come to do this Prince honour and that remained until the last day of the festivities. Outside the station, the fountains splashed, flags were flying, and splashes of colour hung from every balcony; and the taxi felt its way through the throngs of carabinieri, bersaglieri, and the peasants in their native dress.

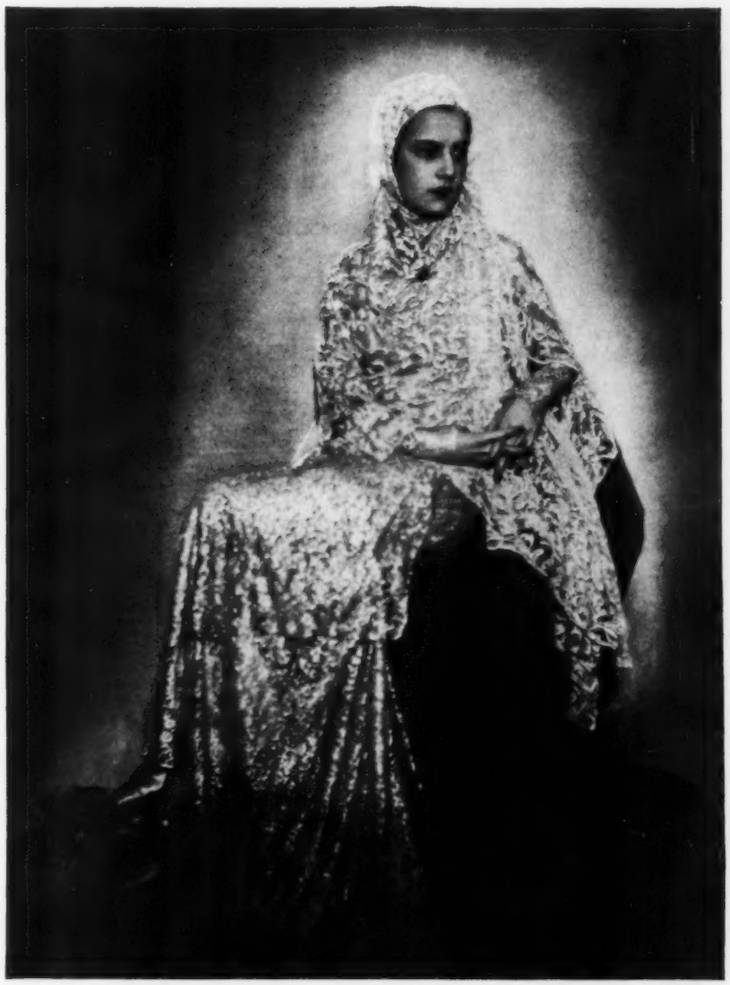
This picturesque crowd promenaded the streets all night, going from one part of Rome to another to see the splendid illuminations and clustering in

THE PRINCESS CARLO RUSPOLI

H. R. H. Princess Mafalda, who is married to Prince Philippe de Hesse, is shown on the opposite page in the gown she wore to the wedding and Court ball. The train was of cloth of silver, embroidered in silver, and her magnificent jewels, from the famous collection of her husband's house, have rarely been seen by this generation. The Princess Carlo Ruspoli, daughter of Count Volpi, was a striking picture, as shown above, in a long-sleeved white lace dress

Gnitta Carell, Rome

H. R. H. PRINCESS MAFALDA, DAUGHTER OF H. M. KING VICTOR EMMANUEL III.



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© Eva Barrett

MRS. JOHN GARRETT, WIFE OF THE AMERICAN AMBASSADOR TO ROME

At the Quirinal reception for the Diplomatic Corps, the Duchess di Sermoneta, shown below, wore a gold lace dress from Chanel and the regulation blue velvet Court train lined with gold. H. R. H., the Princess Paul de Serbie, shown below, left, held her gold lace veil with a diamond tiara

thousands along the routes of approach to the Palace to catch a glimpse of the bejewelled ladies on their way to Court. By night, Rome was a fairyland. Only to see the splendid fountains, lit by the most modern indirect lighting, was worth a tour of the city.

The Forum and the adjacent ruins, many more of which have lately been uncovered, were lit as if by pale green moonlight, and the crowds that came to gaze were as silent as if they were really looking into the past. The Piazza Venezia was a blaze of light, illuminated by huge military search-lights and torches stuck in the window-ledges. The Campidoglio, the Town Hall of Rome, built by Michelangelo on the ruins of the old Roman "Capitol Hill," stood out of the night in a magic circle of amber light, the bronze statue in the *place* before it turned to green-jade by some hidden lighting device. The wolves of Rome and the eagles, in their near-by cages on the rocky ledge, prowled up and down and glared into the blinding light, astonished and unaccustomed to all this midnight activity. Thousands of shop-windows blazed forth countless lights, and, everywhere, wreathed in flowers, were the portraits of the two young people for whom all Rome was celebrating by alternately cheering and praying.

Being a royal wedding, the festivities lasted for days, and every interest centred on the Court. The eighth of January was the wedding-day, but events dated from the fifth, when the Princess, with the King and Queen of Belgium, arrived with the royal entourage. That was a fine sight, for they were driven from the station to the Palace in the open royal carriages, with their red-liveried footmen, and were well viewed by the cheering populace.

At the first Court ball, on Monday, the sixth, the diplomatic corps and the members of the government were presented at the Quirinal. On the seventh, the Court ball for Roman society was held and, on the afternoon of that day, the never-to-be-forgotten procession of Italian peasants in their native costumes, come from every corner of Italy and its furthermost possessions. On the eighth, at ten o'clock in the morning, the wedding ceremony was performed in the chapel of the Quirinal. On the morning of the ninth, there was a military review, combined with hundreds of "stunting" airplanes, also a fine sight, and that night the Governor of Rome entertained the Crown Prince and his bride at a great Ball at the Campidoglio, while the populace of Rome was treated to a mock Roman marriage in the Forum and a display (Continued on page 142)

The Marquise Paolo Medici, above, wore a white crêpe dress from Patou with white suède gloves. Her diadem, earrings, and necklace were of diamonds. A diadem encircled Donna Franca Florio's lace veil, shown at upper right, which fell over her silver lamé dress from Patou

Ghitta Carell, Rome

THE PRINCESS DI SAN FAUSTINO

Steichen

The slim straight-to-the-ground silhouette—which we have lately discovered to be so youthful—is beautifully expressed in this gown of fine silver lace; from Bergdorf Goodman. White orchids, without greens, are the smartest flowers for evening wear. Jewels from Marcus

White lace combined with tulle is responsible for one of the most romantic gowns of the season—the Chanel dress on the opposite page. The bouffant silhouette, slightly stiffened with horsehair, and the bolero are chic; from Verben. Diamond and emerald bracelets from Marcus

LACE . . IN SILVER . IN WHITE

Steichen

Stelchen

Miss Marianne Van Rensselaer wears this Boucheron model of red felt cut into a new shape. Above the perpendicular side, the felt is pinched to suggest a crown, while the other side folds back to form an ear. The dress of red-dotted silk is also designed by Boucheron of London and available from Laurina. The sable fur is a chic accessory: H. Jaeckel and Sons

JUTTING WIDTH

AT ONE SIDE OF THE HAT

SOFTER SUITS, WIDER BRIMS

Agnès puts a very shallow crown on the wide-brimmed hat shown at the right, a model of black straw with one side accented by a ripple and a black velvet bow. In the photograph, it is worn with a black façonné crêpe suit from Louiseboulanger, with a large embroidered white georgette crêpe collar worn on the outside of the coat—a detail that is extremely smart. Hat from Bergdorf Goodman; jewels from Marcus; suit from Bendel

Steichen

Mrs. Robert Stevens wears the Reboux hat shown in the photograph at the left. It is made of brown ballibuntal straw, with a brim that turns sharply back from the face and flares into the new width at the sides. It is trimmed with a small bow of felt in the same shade of brown—for straw and felt are combined in many of the newest models for spring and summer wear. The suit worn with it is made of brown-and-white checked marocain crêpe and consists of a simple one-piece frock with a higher waistline emphasized by a wide brown leather belt and a straight jacket, a type of costume that will be unsurpassed for spring chic in both town and country; dress and hat from Madame et La Jeune Fille

PALM BEACH CHANGES ITS TYPE

MRS. JAMES FORRESTAL

MISS JANE SANFORD

MRS. R. AMCOTTS WILSON AND SIR HUGH SEELY

BEFORE YOU can capture the momentary rhythm of this loveliest of resorts and understand the whys of what the smart world does, where it goes, and what it wears, you must know that, this year, Palm Beach is different. There is a wholesale reversion to a more casual and simple life. True, the people, in most instances, are the same ones who were here before, but, this year, the simple background throws interesting personalities into bolder relief. No one is trying to live up to a delusion of grandeur and pomposity.

And what does this more agreeable living actually mean? Rising early—that is, fairly early—in the morning seems to be one of the first developments, if you are energetic—and almost every one is. Then, off to some one's tennis-court, clad either in a bathing-suit, with a white porous honeycomb mesh shirt worn over it, or in one of the new shorts-and-shirt costumes that are rapidly supplanting tennis dresses. After a few good broiling sets, a plunge in the near-by pool follows, and then back you get into the shorts-and-shirt or into pyjamas, if you prefer. If you are not playing at a private court where there is a pool, as at Rodman Wanamaker's or the Phipps's, the same casual style of dressing prevails, except that you will carry a simple sports dress and crushable hat in a smart little water-proof crêpe bag that later receives the damp bathing-suit. At the Bath and Tennis Club, you change to shorts or pyjamas in the *cabaña* after the dip—a much more comfortable idea than struggling into regular clothes when one is not thoroughly dry.

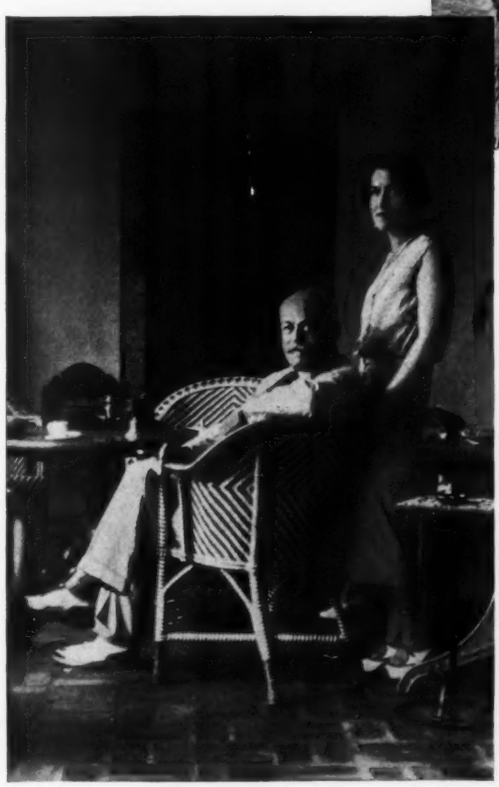
Luncheon, in these same casual shorts or pyjamas, is very gay. The dear old cafeteria at the Bath and Tennis is gone, but the revivified patio, up-stairs, gathers the crowd. Pleasant

NANCY YUILLE, RODMAN WANAMAKER, ALFRED HOYT

MISS MARY BROWN WARBURTON

MR. AND MRS. SIDNEY J. LEGENDRE

MR. BERTRAND TAYLOR



MR. JULES BACHE AND MRS. GILBERT MILLER

enough it is, too, but the white hope of the crowd is that the buffet service and former cook will be reinstated.

Even though lunching in a fairish-sized party in some one's patio, several women will still be wearing the ubiquitous shorts. This new fashion of wearing short-trousered costumes, which has come to us by way of the Lido and Antibes, is typical of the 1930 type. These costumes have been adopted because of their usefulness, rather than for effect. In case you are still wearing them at lunch, it will be necessary to rush home and change for golf. The most useful golf frocks are in one piece, with an accompanying sweater. The trouble with the tuck-in variety is that, unless it is especially constructed, it is apt to belie its name at embarrassing moments. Whether you have booked to play at one of the near-by links or at the Seminole or Gulf Stream depends on whether backgammon or bridge at tea-time has been contracted for. Usually, there is more comfort in making a golfing day of it, going to the club in the morning, bathing there, lunching superbly, and playing golf in the afternoon, if one fancies the difficult Seminole or Gulf Stream courses. The Seminole is a success in spite of, or because of, its predilection for the masculine element.

On afternoons when too strenuous exercise is not planned, noth- (Continued on page 140)

WEATHER RAINY: TWEEDS STURDY

The three ladies above are constant race-goers and can hardly remember a Grand National when it hasn't rained. The one at the left has on a brown corduroy rain-coat, from Best, a beret, and a pair of canvas-topped field-boots—a wise choice for a wet day—from Abercrombie and Fitch In the centre, we see a young lady who is well protected from the weather by a loose tan wool gabardine trench coat; Abercrombie and Fitch. She wears, also, a suit of brown-and-yellow wool, with a brown silk blouse; from Madame et La Jeune Fille; wool stockings and sturdy shoes At the right is an exceedingly smart version of the popular four-piece ensemble. This one, which is tailored on very simple lines and has a short straight jacket, was designed by Lanvin. Its durable material is very new—a bluish-green tweed with black and white dots; from Altman

THE GRAND NATIONAL

BY DOROTHEA DONN-BYRNE

NOW that spring, weak and halting, but still vital, is here, we have many things to rejoice us. We have the first crocus, the first daffodil, the first young animals in the fields. We have a livelier Iris gleaming upon the burnished dove (I must confess I don't know what this is, but we have it upon good authority). The hardier, manlier, tougher sports of winter are nearly forby—the hunting, coursing, the worst of the salmon fishing. A softer mood is upon us now. No matter how wet every summer has been for years, we are sure that the coming one will be a blaze of sunshine, with long days of languorous sweetness, the angry grey-whiskered waves soothed into a sea of sapphire for us to swim in. All is well—winter is going. Soon, we may grease the boots, put away the red coat in camphor, turn out the horses, and think in terms of the lotus.

But before we put winter definitely away, the crown and fine flower of it is still to come—the great struggle we all think of when we are whacking our twenty-guinea nags over three-foot banks, when we are dragging them out of spongy bogs, and when we sit gloriously content and hungry over our eggs and tea after a good day in the field. The final test of man and beast, of muscle, and bone, and brain, the grand day entirely—the Grand National at Aintree.

Of course, we Irish have our Fairyhouse and Punchestown, but these are definitely spring events and, while famous enough, have a more local appeal. The National is of interest to the whole world.

Each year, we have the same pother about the hugeness of the field, the terrible danger to man and beast, the unfairness of some outsider beating the fancied horses. Poor old "Tipperary Tim" drew a perfect storm of opprobrium upon himself, though he jumped like a hero and beat "Billy Barton" to a standstill and, as his rider said, "never put a foot wrong." It would have been a nasty fiasco if he and "Billy" had not finished at all and no horses were left standing—no race and no finish. Then, the "armchair sportsmen" would have had something to kick about!

Then, there is the Handicapper; he comes in for a bad time the week when the weights come out. He has between ten stone and twelve-ten to work on, and, of course, whatever weights he allots, no one will be satisfied but the owners of the bottom weight. A mass of horses are lumped together at ten stone, the others according to previous performance in the race and to weight and age. For instance, "Billie Barton" carried ten-eleven when finishing second; last year, he had ten pounds extra. All of these arguments go on and on, but they only add to the general zest.

Now, a few technical details about the race itself and the course. The whole distance is about four miles, eight hundred and fifty-six yards—that is, twice around from the start. From the start to the first fence is four hundred and seventy-one yards; the run in is four hundred and ninety-four yards. The worst jumps are:

"Becher's Brook"—(No. 6)—A thorn fence, four feet, ten inches high; three feet, three inches wide; a natural brook, far side, five feet, six inches.

"The Canal Turn"—(No. 8)—A thorn fence, five feet high; three feet, three inches wide; ditch on take-off side, six feet wide, two feet deep, banked up to guard-rail; one foot, six inches in front of rail.

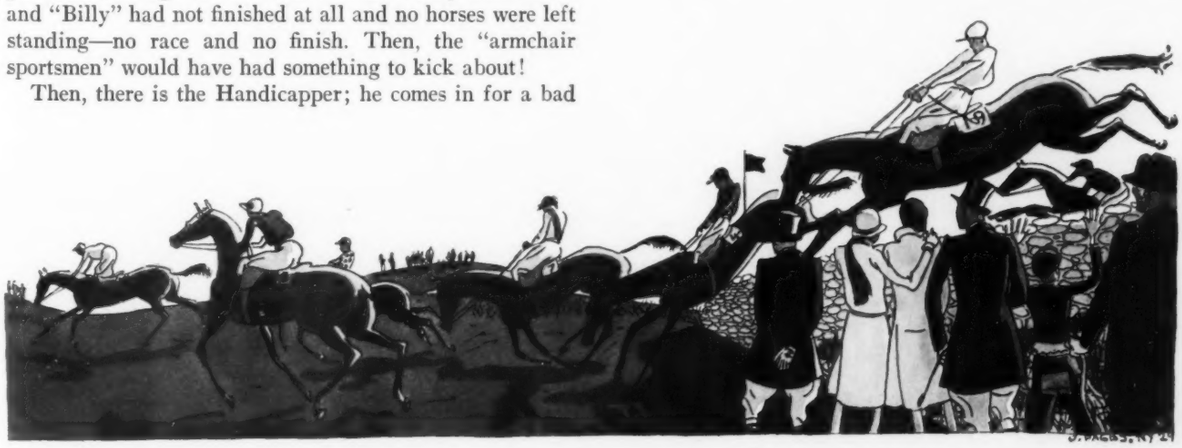
"Valentine's Brook"—(No. 9)—A thorn fence, five feet high; three feet, three inches wide; a natural brook, far side, five feet, six inches wide.

"The Open Ditch"—(No. 15)—A thorn fence, five feet, two inches high; three feet, nine inches wide; ditch on take-off side, six feet wide, two feet, six inches deep, and banked one foot, six inches in front of ditch.

"The Water Jump"—A fifteen foot over-all thorn fence; twelve feet, six inches of water, two feet, six inches deep.

I give the dimensions of these chief hazards, for they are the ones which figure in the picture papers and the places where the big trouble most often occurs. (By the way, Becher's is pronounced "Beecher's"—*un demi mot à bon entendre*).

It is a long and terribly tough course. The average time taken is something over ten minutes. The going is always



heavy, and the weather nearly always bad. It is very difficult to see the whole race from start to finish—the crowd is enormous and keeps milling about, the stands are packed, every point of vantage black with people. They crowd onto the station roof, climb trees, collect at the big jumps, run across country from one point to another, all trying to see a bit, and the horses keep sliding in and out of foggy patches and disappearing and reappearing. It is very difficult to keep track of what is going on.

From the Canal Turn to Valentine's Brook is a line of barges, each holding fifty or sixty people, which are hired from year to year. From this side, you can see most of the jumps; the Prince of Wales has taken a box here. Everywhere is shouting and uproar—the howls of the bookies, the cry of the tripe-venders ("Have it at four —'ave it at six —'ave it at eight — luvly grub!"), the plaintive song of the Salvation Army trying to snatch brands from the burning. All is confusion—and then comes a hush at the finish and a fresh storm.

Lots of people seeking inside information take the six o'clock train from Liverpool in the morning of the Day and see the horses galloping and trying the jumps. And, of course, the Sunday previous, all Liverpool marches solemnly over the courses.

This is Liverpool's big week. Every hole and corner is booked up months ahead. Round about Christmas time, one begins to think of Lancashire friends; one sends them New Year's cards and inquires lovingly after the family health, with an eye to finding a *gîte* for the big day in March. There are all sorts of arrangements for getting there; a train starts from London at eight in the morning, depositing you on the course in time for the principal races and getting you back to town in time for dinner. This is a good way to do things. You have all your meals on the train, can do your betting in comfort (there is always a bookie hovering about), and you start out happily, anyhow.

From various ports in Ireland, boats make special trips. There is a huge Irish contingent, and this is a very popular meeting with the clergy. Black coats and Irish voices are everywhere.

This year (1930), there are nearly fifty Irish-bred chasers entered and three horses that have been actually trained in Ireland—"Kilbuck," winner of the Indian

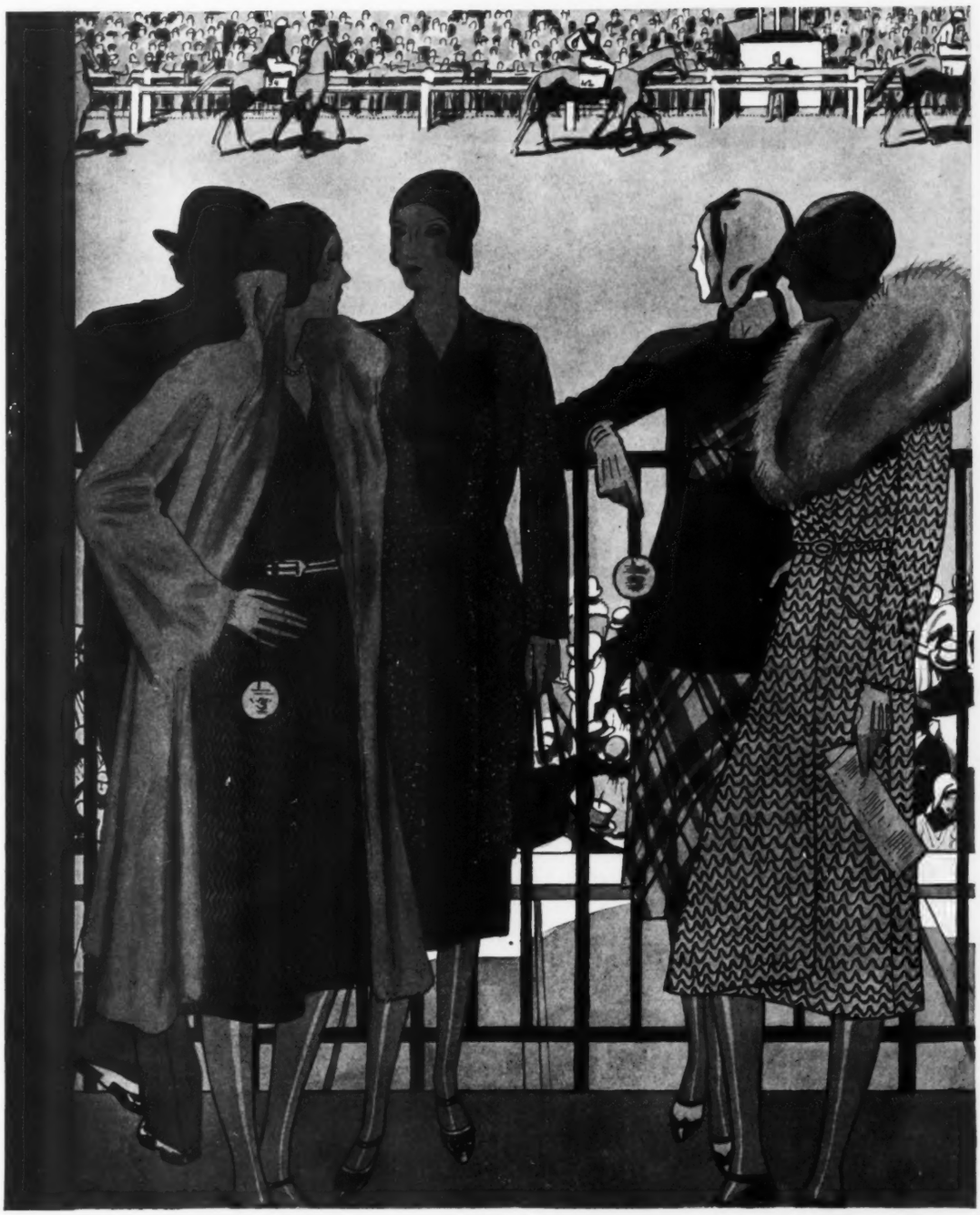
Grand National, "Easy Virtue," and "Sanders." "Kilbuck" is greatly fancied here at the moment.

People go cheap and people go dear to the National. Some of them walk from Land's End and from John o'Groats. The serious race-goers prefer to go cheap—there are so many fashionable meetings with the coming of summer. The National is not fashionable or smart in a dressed-up sense. People plan for months ahead what they shall wear at Sandown, at the Derby, and the Oaks, and Ascot. Ascot is all clothes, frills, big betting, big feasting, champagne, and very solemn and correct owners and trainers. The horses seem to me a wee bit out of the picture there. Never did I hear of any one ordering a rig to go to Aintree. The only question is "Will it be wet or fine?" And the answer to that is "wet." So—it's on with the heavy tweeds, the beret or the old Heath hat, the Newmarket boots—and devil take the man who leaves his umbrella behind.

This picture of a rather wet crowd reminds me of Mr. Shane Leslie's saying to me, one winter day at a steeplechase meeting, "At an English race-meeting, the horses are the best-looking things, the men next, and the women a long way in the rear. Now, at a French one, the women catch the eye first, then the horses, and, miles behind, the men." This is true enough.

To get back to the course—I believe that the year "Wild Man from Borneo" won, the horses disappeared entirely into the fog, and then there came on alone the "Wild Man," with his owner, Joe Widger, aboard to win in a canter.

Mr. "Dick" Dawson, who trained "Trigo," last year's Derby winner, is prouder of winning the National with "Drogheda," in 1898, than of all the great things he has done since. He told me that he was young and hard up and trained "Drogheda" himself—in fact, he never left the horse for three months before the race. On the day, he stood quietly and alone, say- (Continued on page 146)



WEATHER CLEAR TWEEDS VIVID

Excellent for a fair day is the tan kid-skin sports coat shown at the left; from Gunther, worn with a brown-and-tan tweed-like woollen dress, from Bergdorf Goodman. Beside it is a Schiaparelli suit with a three-quarters length coat of a green, navy-blue, and white tweed mixture, for tweed is the smartest material for the Grand National, rain or shine. The blouse is of bright green silk, the skirt of navy-blue wool; Saks-Fifth Avenue

The very smart suit shown next to the right combines plain and checked tweed. The skirt is of green, yellow, and grey plaid wool, the jacket of dark green wool. A short green woollen scarf with plaid ends is knotted smartly around the neck; from the Brick Shop. At the right is a brown-and-tan tweed coat with a lynx collar. The coat is belted at the natural waist-line and has the slight flare that is so smart in the new spring fashions; Best

THE WEEK-END COSTUME

AT THE first mention of that popular American institution—the week-end—, the mind leaps, of course, to tweeds. And for the one hundredth time, to put it conservatively, Vogue reiterates that nothing is more chic. But things have happened to tweeds this year. Alongside of 1930 country coats or suits, your cherished tweed relics of last year, or the year before that, are apt to suffer considerably. For belts have come into the lives of the new tweeds, and waist-lines, and more length, and different collars (if any), and an entirely new psychology of cut. The country coat and the two-piece suit, shown in the sketch below, suggest the changed complexion of the country mode. And, as if in rebuke of Vogue's assertion about tweeds, on the opposite page is shown a suit by Molyneux that proves there is something smarter than tweed (exceptions only prove rules). It is an ensemble of grège shantung, warmly lined with grège zénana. For motoring or lunching in the country, it would be difficult to imagine anything more charming and practical. The full-length coat is typical of the proportions seen in the country, the advantages of nine-tenths or full-length coats being obvious. The small, close-fitting toques that are worn by both figures in this illustration are also important points of fashion. One is of grège linen, which is a distinctly new and intensely serviceable travelling companion, and the other, coming to no decision concerning beige and brown jersey, compromises by using both very successfully in the one chic beret.

ROSE DESCAT'S excellent sports hat, "No. 699," shown below, is of havana-brown suède partially covered with almost invisible stitching. The fulness in the crown is pinched in and lightly fastened on the top. The supple brim rolls off the face in the new fashion; from Knox

GOUPY gives a new interpretation to the classic tweed sports coat in "Croisière," worn by the figure at the left in the sketch on this page. The high, belted waist and the black-and-white checked tweed with a blue-and-orange over-check are new. Grey felt hat, from Goupy

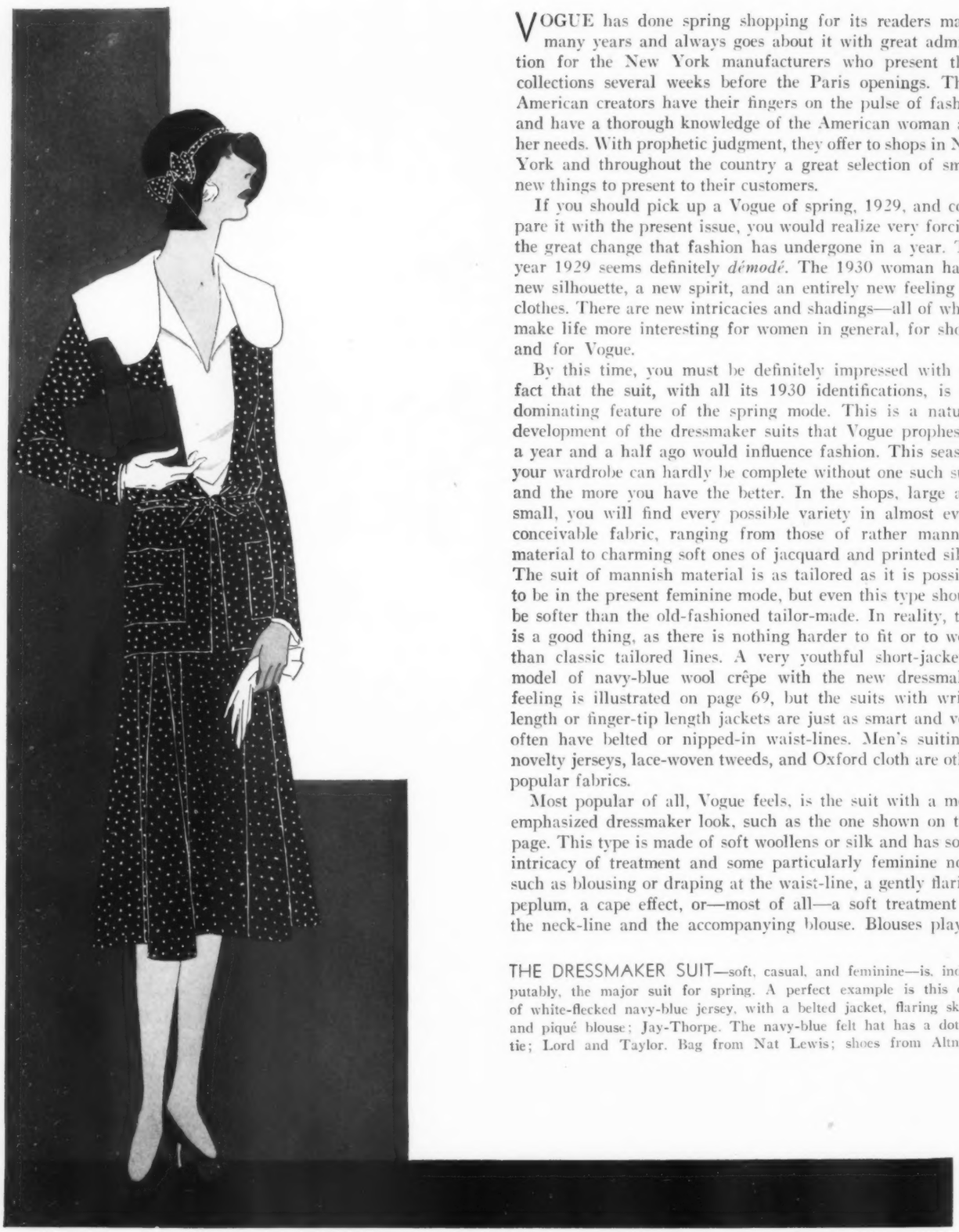
LUCIEN LELONG designed "Ecouen," at the right in the sketch. The nine-tenths length coat and the skirt are of grey, brown, and blue tweed, the blouse of blue jersey. A brown caracal scarf takes the place of a collar. "Chiquito," a blue felt beret, is from Jane Blanchot

CHIC IN THE COUNTRY

MOLYNEUX gives an open-air character to this coat-and-dress ensemble of grège shantung, "No. 5187," that is further qualified for country wear by the smartly simple lines. Grège zénana makes a warm coat lining and is an effective touch on collars, cuffs, and revers. Agnès's close little toque, "Entrevue," is of grège-linen

HÉLÈNE YRANDE suggests a very practical coat for motoring in this long, loose model, "Mégève," of chocolate-brown cheviot, with capacious patch pockets. The wool-lace scarf, in chocolate-brown, encircles the collar in back and slips through slits at the sides to tie inside the coat. Beige-and-brown jersey beret by Agnès

SPRING SHOPPING



VOGUE has done spring shopping for its readers many, many years and always goes about it with great admiration for the New York manufacturers who present their collections several weeks before the Paris openings. These American creators have their fingers on the pulse of fashion and have a thorough knowledge of the American woman and her needs. With prophetic judgment, they offer to shops in New York and throughout the country a great selection of smart new things to present to their customers.

If you should pick up a Vogue of spring, 1929, and compare it with the present issue, you would realize very forcibly the great change that fashion has undergone in a year. The year 1929 seems definitely *démodé*. The 1930 woman has a new silhouette, a new spirit, and an entirely new feeling for clothes. There are new intricacies and shadings—all of which make life more interesting for women in general, for shops, and for Vogue.

By this time, you must be definitely impressed with the fact that the suit, with all its 1930 identifications, is the dominating feature of the spring mode. This is a natural development of the dressmaker suits that Vogue prophesied a year and a half ago would influence fashion. This season, your wardrobe can hardly be complete without one such suit, and the more you have the better. In the shops, large and small, you will find every possible variety in almost every conceivable fabric, ranging from those of rather mannish material to charming soft ones of jacquard and printed silks. The suit of mannish material is as tailored as it is possible to be in the present feminine mode, but even this type should be softer than the old-fashioned tailor-made. In reality, this is a good thing, as there is nothing harder to fit or to wear than classic tailored lines. A very youthful short-jacketed model of navy-blue wool crêpe with the new dressmaker feeling is illustrated on page 69, but the suits with wrist-length or finger-tip length jackets are just as smart and very often have belted or nipped-in waist-lines. Men's suitings, novelty jerseys, lace-woven tweeds, and Oxford cloth are other popular fabrics.

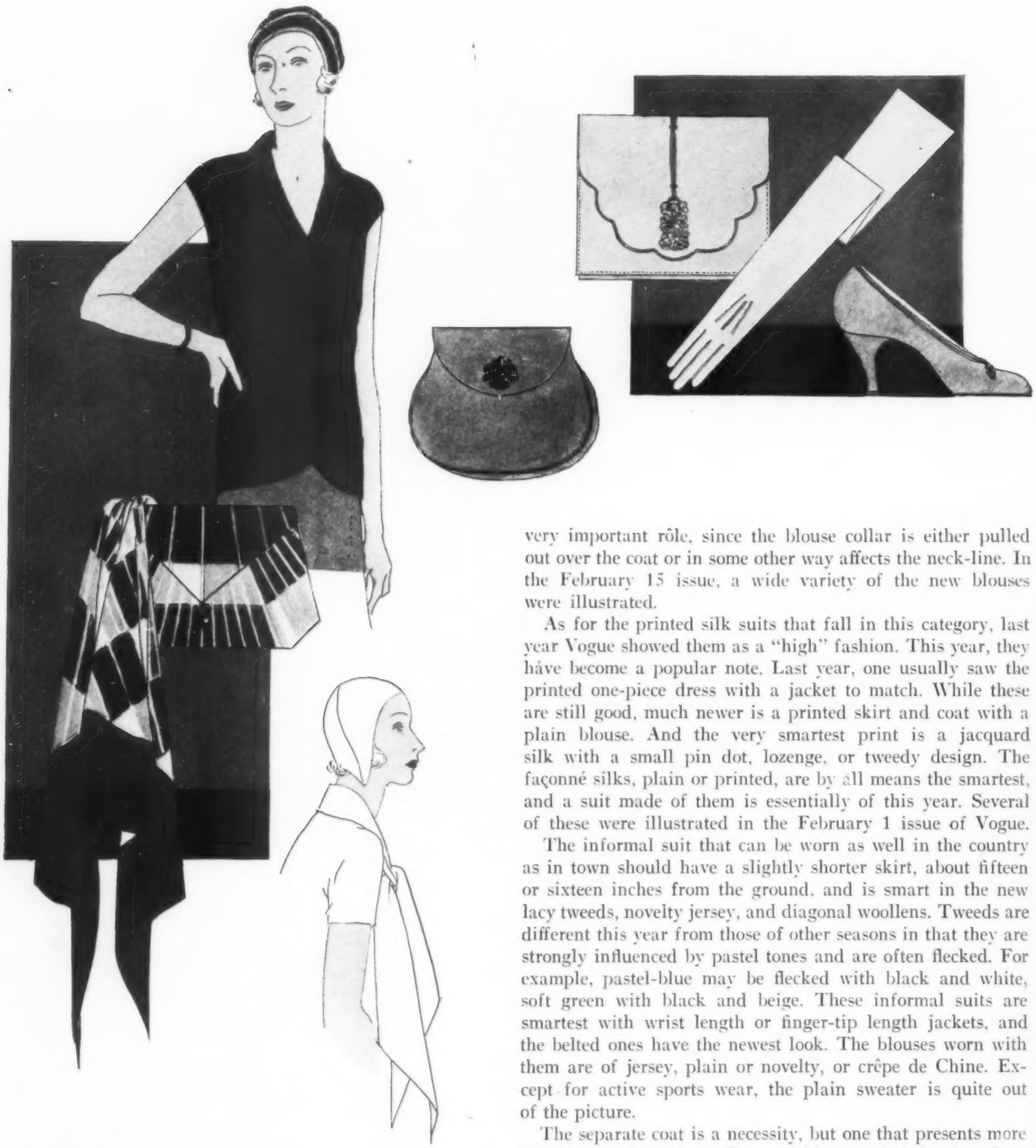
Most popular of all, Vogue feels, is the suit with a more emphasized dressmaker look, such as the one shown on this page. This type is made of soft woollens or silk and has some intricacy of treatment and some particularly feminine note, such as blousing or draping at the waist-line, a gently flaring peplum, a cape effect, or—most of all—a soft treatment of the neck-line and the accompanying blouse. Blouses play a

THE DRESSMAKER SUIT—soft, casual, and feminine—is, indisputably, the major suit for spring. A perfect example is this one of white-flecked navy-blue jersey, with a belted jacket, flaring skirt, and piqué blouse; Jay-Thorpe. The navy-blue felt hat has a dotted tie; Lord and Taylor. Bag from Nat Lewis; shoes from Altman

ENSEMBLES continue to form the basis of all smart wardrobes, and two of the newest are shown at the right. One has a belted and scalloped coat of light brown léda cloth and a crêpe de Chine dress to match; from Bendel. Worn with it is a dark brown straw hat with side width; Lord and Taylor; brown suède pumps; from Walk-Over–Fifth Avenue; and brown calf bag with crystal buckles; Nat Lewis. The ensemble at the extreme right has a smartly fitted coat of black rep and a sleeveless printed dress; from Kurzman. The shiny black straw hat is from Kurzman; the black antelope shoes from Lord and Taylor; and the black crêpe de Chine bag with crystal buckles from Nat Lewis

THE SILK ENSEMBLE—which serves so perfectly the American woman's needs throughout the long spring and summer—falls into the category of the smart dressmaker suit. An especially clever one, shown at the left, is fashioned of heavy crêpe printed in black and yellow. The straight coat is seven-eighths length, with an amusing tie-like scarf; and the dress, which simulates a skirt and a separate blouse, is, in reality, a one-piece affair with a printed silk skirt joined to a lingerie bodice; from Saks-Fifth Avenue. Repeating the yellow-and-black colour motif—a very chic combination—is the black straw hat with yellow trimming; from Altman

THE COMPLETE ENSEMBLE



ACCESSORIES that will add immeasurably to spring chic are this Chanel blouse and accompanying beret of soft rose jersey; Wanamaker; a brightly printed silk envelope bag and scarf to match; Nat Lewis; an amusing blue linen turban and scarf, which are very new and different; Franklin Simon. At the top of the page is shown a charming evening bag of bright coloured crêpe de Chine; Nat Lewis. Beside it is a dull gold lamé bag with a jade ornament; Nat Lewis. The long pull-on buttonless evening gloves are in pink-beige; Altman; and the evening pump in dyeable silver lamé with silver band trimming; Altman

very important rôle, since the blouse collar is either pulled out over the coat or in some other way affects the neck-line. In the February 15 issue, a wide variety of the new blouses were illustrated.

As for the printed silk suits that fall in this category, last year Vogue showed them as a "high" fashion. This year, they have become a popular note. Last year, one usually saw the printed one-piece dress with a jacket to match. While these are still good, much newer is a printed skirt and coat with a plain blouse. And the very smartest print is a jacquard silk with a small pin dot, lozenge, or tweedy design. The façonné silks, plain or printed, are by all means the smartest, and a suit made of them is essentially of this year. Several of these were illustrated in the February 1 issue of Vogue.

The informal suit that can be worn as well in the country as in town should have a slightly shorter skirt, about fifteen or sixteen inches from the ground, and is smart in the new lacy tweeds, novelty jersey, and diagonal woollens. Tweeds are different this year from those of other seasons in that they are strongly influenced by pastel tones and are often flecked. For example, pastel-blue may be flecked with black and white, soft green with black and beige. These informal suits are smartest with wrist length or finger-tip length jackets, and the belted ones have the newest look. The blouses worn with them are of jersey, plain or novelty, or crêpe de Chine. Except for active sports wear, the plain sweater is quite out of the picture.

The separate coat is a necessity, but one that presents more than the usual problems. It goes without saying that its colour and line should be chosen to form an ensemble with the dresses already in one's wardrobe. It must be full length, so that it covers the dress underneath it, unless they actually match. These coats are best when they are belted and have a slight flare, like the coat illustrated at the extreme right on page 69. The redingote is very smart, this season, particularly for informal wear.

The suits of this season (except for the very formal type) are best without fur, but coats may or may not have fur trimming. The flat furs are the smartest, with galiak fur in the lead—chiefly because it lends itself so well to the soft cape collars and the very smart tied scarf. The newest coats are always fastened in some way—tied, (Continued on page 132)

THE WOOL SUIT, this season, has forsaken its masculine tailored ways and presents a frankly feminine appeal. The youthful short jacket of the suit shown at the left is one of the interesting indications of this trend. This suit is of blue wool crêpe, and the blouse is a simple, but very chic white cotton one; from Bonwit Teller. A hat with a smartly upturned brim is worn with the suit. It is of blue felt stitched in white, and it is shown in a more detailed view at the top of the page; from Lord and Taylor. Smart accessories to this costume include the crushed morocco envelope purse, from Altman, and the practical brown calfskin walking shoes, both shown at the top of this page; bag and shoes from Walk-Over-Fifth Avenue

THE TOP-COAT must be chosen with infinite care if it is to be worn with the new frocks in one's wardrobe. At the extreme right is shown a coat of wool with tiny black-and-white checks, which is belted and flared in the new manner and collared with black galiak. It is an excellent model to wear with black sports frocks of the tailored type; Bonwit Teller

THE WOOL DRESS is a practical item in the early spring wardrobe, for it may often be worn without a coat at a time when a silk frock would be too cool. This model has a green-and-white printed scarf; from Saks-Fifth Avenue. The black panamalac straw hat, which is also shown below, has exaggerated side width; Lord and Taylor. The black felt bag is from Nat Lewis, and the black lizard pumps are from Lord and Taylor

SEEN IN THE SHOPS

THE CHIC OF SHOULDER RUFFLES

PRINTED CHIFFON in pink with soft blue flowers is the flattering fabric of the gown at the left. The ruffled décolletage and the apron-like ruffle on the ankle-length skirt are smart notes; from Lord and Taylor. CREPE ROMA, the smartest evening fabric, fashions the robin's-egg blue dress next to the left. Very chic are the crisscrossed bands and ruffled back shoulder treatment; from Bergdorf Goodman. SHEER BLACK CREPE—indispensable to a well-rounded wardrobe—is used for the dress in the centre, with rippling bretelles; Saks-Fifth Avenue. LACE in soft yellow was used by Chanel for the peplumed dress at the right; Franklin Simon

SHEER GOLD LAMÉ with a soft, large design is a charming fabric for the spring evening wrap shown at the left. The lovely triple sleeves and the scarf collar tied in back give excellent proportion to the knee-length coat; from Bendel. Sheer VELVET is still a classic for evening wraps, and it is used for the soft blue cape designed by Molyneux and shown in the centre. Horizontal piecings are set in above the softly flaring flounce; from Bonwit Teller. BLACK LYONS VELVET is trimmed with a white fox collar in the coat at the right. The short length is particularly effective with the longer skirts of the new season; from Bonwit Teller

SHORT WRAPS

IN THREE LENGTHS

Keeping within the lines of the new mode is a comfortable process with this all-in-one corset and brassière made of elastic webbing and lace (left). The elastic is woven in ribs to mark the waist-line and extends high in a point in front. Free from bones, it is reinforced with satin and fastens with hooks; from Bonwit Teller

Figure enforcement under abbreviated evening gowns is cleverly managed in this garment (above). The rose satin foundation is covered with lace-patterned triple tulle, lovely enough to dispense with the necessity for lingerie. There is no boning in the garment, and it fastens with invisible hooks and is cut low in back; Bonwit Teller

UNDERLINES OF THE MODE

ONCE upon a time, ladies wore real corsets that were laced in at the waist to achieve an hour-glass figure, causing them to bulge, above and below.

The next development was the straight-line corset, which accomplished just what its name implied—a straight line down the front, not at all unlike a strait-jacket.

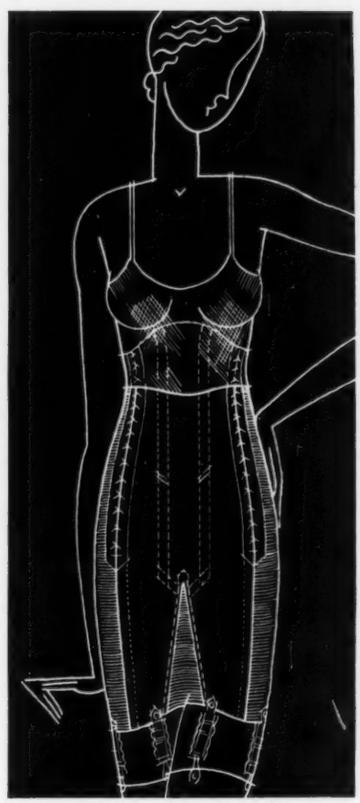
Then came the great emancipation—the casting off of all restraint. An unexpected expansion was the result of this freedom.

Having gone unrestricted to their hearts' content, the wisest ones (and there were many who had been wise enough never to forget the virtues of repression) adopted the girdle—the elastic or the silk-and-elastic girdle—, and with this they girdled their loins so tightly that all the flesh that Nature had placed there was pushed up around the waist-line in a spare-tire effect.

Now, for the first time, women are wearing supple, almost boneless garments that preserve the figure in the harmonious lines that Nature intended. Curves appear where curves belong, and fulness

The active modern will find this France Autran step-in girdle (right) excellent for day wear. Sections of satin are inserted in the front and back, and over the girdle is worn a bodice brassière made of lace, which buttons to the girdle by tabs

When the décolletage descends to the waist-line in back, this Conscience evening girdle of elastic webbing and rose satin is the perfect solution. It is hooked part way down at each side, and the short brassière is caught through two loops and held by a tiny button in back; from Saks-Fifth Avenue



Fluid lines and gentle curves are given to the figure by this excellent Detolle corset (right), which extends well under the net brassière in front. It is composed of satin and elastic sections, comfortably laced at each side, lightly boned in front, and has detachable garters

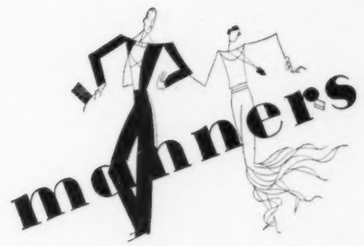
where fulness should be. Of course, whatever is suppressed in one place is certain to show in another, but the clever Paris corsetière is turning this principle to her advantage. Elastic webbing should be placed where the figure can stand the most give, and, for the average figure, this means at the sides. For those figures that need to be restrained in back, the elastic webbing should be placed in front, and the back section replaced by heavy satin or some other unstretchable fabric. Again, for a figure that is flat in back, but inclined to bulge unduly in front, the process should be reversed. Boning, in any case, is very slight and resorted to only when absolutely necessary; for the most part, sections of elastic webbing and of satin, alternated judiciously, achieve the right results.

All girdles extend higher in front, and, for all but a very young figure, the bodice brassière extending down over the top of the girdle is best, as it causes no break in the line. For evening, the all-in-one girdle and brassière, with elastic extending high in front is good, and an excellent example of this is shown on page 72.

Cecil Beaton

Mrs. Schuyler Knowlton Smith

Mrs. Smith, under her maiden name, Elizabeth Larocque, has published her first book of poems, called "Satan's Shadow." She is the daughter of Mr. and Mrs. Joseph Larocque, of New York



by David Gray

A CIRCUMSTANCE that perplexes the observer of contemporary American civilization is the almost complete loss of interest in manners. Kindly, serviceable manners are general enough. The shop-girl says, "Pardon me," and "Pleased to of met you." But manners as a fine art have gone out. There is no market for them. It is not as though manners were something new and lacking in American tradition. The manners of old New York, Philadelphia, Baltimore, Richmond, Charleston were notable and distinguished, but the younger generation will have none of them, and for the next thirty or forty years the world belongs to the younger generation. It would seem as if, in cleaning up after their predecessors, they had overlooked this jewel and had swept it into the dust-bin along with the prudery and dishonest thinking of the outgoing tenants.

The consequences are disconcerting or not according to the point of view. The business of life certainly goes on to the apparent satisfaction of those most vitally concerned; but, as with the woman who is delicious at twenty, but haggish in middle age, so a mannerless younger generation may find the contemplation of itself rather alarming twenty years from now. I am not one who is disturbed by its outspokenness nor by its attractive young ladies reclining with crossed legs, smoking cigarettes, and drinking cocktails. Such attitudes are not inconsistent with fine manners, though not usually associated with them.

But I am disturbed when I witness a subway crowd in the rush hours. A spectacle like this could have occurred fifty years ago only when a theatre caught fire. A national sense of manners would stop this degrading herding and crushing of human beings into moving pens at any cost. But the younger generation takes it as a matter of course. I am disturbed also by such similar manifestations as the public huddling and cuddling of upper-class young people in automobiles. Riding four on the front seat with the back empty indicates a breakdown of that respect for physical privacy which is inherent in the great lady or great gentleman. I am not concerned with the morals of it. The younger generation is capable of managing its own morals; but, as a breach of manners, it seems regrettable. I explained this point of view recently to a young and charming friend, suggesting that a gentleman does not like to be promiscuously touched nor a lady mauled or conducted through traffic by the elbow.

His comment was that it was "the bunk." Why, he asked, in a democracy should people wish to set up high-hat manners? What was this gentleman stuff anyway? If one was honest, kind, and helpful, why wasn't that all there was to it?

Well, to be honest, kindly, and helpful is undoubtedly the basis of good manners as a block of good marble is the material out of which a sculpture is carved, but no one would contend that the sculptor's art added nothing desirable to the crude stone. This probably is the meat of the whole matter. There is a fine art of living, as there are the fine arts of painting and music. Its end is to transform the rough materials of life into something gracious, charming, and beautiful. The artist in life adds to the general sum of human happiness as much as other artists. Perhaps even more, for it is only on the principle of good manners that the business of life can be conducted without those frictions and irritations which drive highly organized persons to suicide. Once, in Japan, I saw two heavily loaded coolies collide violently as they met around a corner. Their cargoes were scattered. It was a situation for Nordic recrimination, if not physical violence. These two little men backed away from the wreckage, smiled, bowed repeatedly from the waist, and then set to work to repack each other's loads.

My young friend might say that this was no more than being kindly and helpful; but it was much more. It was the grand manner in which the incident was conducted that made it impressive. It was a work of art. It radiated an influence that has affected at least one life in another hemisphere, for now, when I am in a collision, I recall it, afterwards at least, and I have a standard of conduct which, if it does not modify my irritation at the moment, induces later on a profitable shame.

The younger generation talks a great deal of nonsense about democracy. What the spirit of truth in them doubtless recognizes is the absurdity and injustice of permitting inherited advantages to oppress individuals and classes that have not inherited them. But this is no reason for ignoring the ways in which life may be made more charming and desirable. Men are not equal in either abilities or virtue, and superior persons can not shuffle off their responsibility as such on the plea of universal political equality. If this were morally permissible, we should defeat evolution by levelling society down to the boor and vulgarian. What democracy needs is the greatest possible number of great ladies and gentlemen, artists in life, who make living gracious, beautiful, and distinguished. The masses must be levelled up to these if our experiment is to succeed.

If the younger generation is (Continued on page 110)

Steichen

The remarkable young person, Tilly Losch, whose dancing is a thing of beauty in "Wake Up and Dream," adds to her Terpsichorean talents the distinction of being an artist in décor, designing many of her own costumes, including the one shown above, and staging many of her own scenes. Lily Damita (opposite page), is the provocative European importation who supports Jack Donahue in the uproariously comic "Sons O' Guns"

A VERSATILE DANCER

Steichen

LILY DAMITA IN SONS O' GUNS

SEEN ON THE STAGE

BY DAVID CARB

EVERY so often, a theatrical season, like a sensible or a weary individual, stops abruptly in its headlong rush, gazes about, bewildered, stretches, yawns perhaps, and eventually asks itself "Whither?" and "Why?" And then, again like the aforementioned individual, a bit rested, but no bit wiser, it resumes its dizzy progress. This fortnight happens to be one of those periods of pause; it is, therefore, an excellent time to ask whither and why, especially whither, since loud cries of a theatre in grave peril have these past months drowned all Broadway's other noises—groans and the few timid rejoicings. Indeed, those particular loud cries of despair have, from constant repetition, taken on a sort of rhythm like a dirge or a theme song—and with about as much raison d'être.

The low estate of the drama at the moment is caused primarily by the fact that the day of realism has passed, and the people in charge of theatrical affairs are not fully aware of it yet—they are opening the door to glamour most grudgingly. And the public, surfeited with the photographic, remains away; practically every legitimate success in town is sentimental or romantic. Of course, many dangers do beset the theatre and always have, but that has, from the first, been one of its chief sources of strength, for merely knowing oneself to be in danger summons a sort of energy, and combating danger requires vitality.

The present peril is entirely an internal matter. Neither the talkies nor the exorbitant price of tickets nor any of the other external things so vociferously decried really threatens the theatre fundamentally; the truly grave peril lies, as it always has, in not responding to the mood of the moment. That mood, in this moment, in John Mason Brown's phrase, calls for "spiritual release." A world growing more and more dependent on mechanism requires more and more a place where it may find an outlet for the emotions modern life tends to bottle and seal. The theatre can, if it will, supply that. Will it? In the past, it has many times. To-day, in order to do so, it must first discard the idea it holds of itself—realize that its true forte is to soar—not to reproduce.

Glamour must come back. Sweep and illusion. After a day of harsh and involved realities, after the sharp strategy necessary to get safely through the traffic of the theatre district, one must feel that, on entering a playhouse, one is also entering another atmosphere, an atmosphere fresh, purged of the harrowing littlenesses that compose the real life outside—in short, violent contrast. The theatre will not have to strain itself to achieve that—all art has done it since the day, æons ago, when the human imagination first played with clay.

For much more than a decade, producers and playwrights have sought to evoke in their audiences what may be called the emotion of identification. It was thought sufficient for success if the patrons saw upon the stage something they had seen elsewhere or been told about—a red table-cloth on a kitchen table, the Woolworth Building, and such. That species of photography served for the few years during which society was freeing itself of Victorian fustian and before the development of that which was destined to take its place, while society's wit, its music, its manners were negative.

Now, however, society is returning to colour—doubtless to pastel shades for a while—, and the theatre, whatever the inclination of the proprietors, must return with it. When that has been accomplished, the theatre will have a renaissance and the folk who have been howling over what they consider the imminent demise of the drama will be forced to rest their throats until they can discover a new peril darkening the horizon.

Spiritual release, as Brown uses the phrase in his admirable book, *The Modern Theatre in Revolt,* is not necessarily a conscious process; it is simply a relaxing of the tension of contemporary urban life to permit all the pent-up amœbæan thoughts and feelings, all the suppressed longings, to come out into the air, breathe and blossom. The fact that the theatre offers only vicarious release does not lessen its effectiveness.

"Berkeley Square," "Death Takes a Holiday," the way Bulgakov has produced the Gorki play he calls "At the Bottom," "Red Rust" (incidentally, Rose Keane lately played Nina and with genuine fervour), "Children of Darkness"—those five and several others are in the new current. And, also, "Women Have Their Way," the latest offering of Eva Le (Continued on page 108)

Frances Benjamin Johnston

THE ENTRANCE TO THE OLD BRICK HOUSE

FOXCROFT IN VIRGINIA

FOXCROFT, one of the most distinguished girls' schools in America, is set in the charming background provided by the Piedmont Valley of Virginia—a county that has some of the best hunting country and several of the loveliest antebellum houses in this part of the world. The house is a fine old brick building typical of its Southern surroundings and traditions, with broad fields and a beautiful garden. The owner of the place and head of the school is Miss Charlotte Noland, herself a Virginian.

There are several additional buildings, erected comparatively recently to serve as dormitories, gymnasium, graduates' club, and for similar purposes. But the main building, Foxcroft itself, which stands at the end of the up-hill winding drive, has been preserved in the old tradition of ancient brick brought from England. Behind the house is a garden with box, that priceless treasure, so much envied in the North. Broad lawns sweep back from the house on every hand, merging into large, fence-bound fields a short distance away from the grounds.

A show ring behind the main building and the extensive stables and carriage-houses bear witness to the sporting character of the school. The older girls, if their horsemanship is judged worthy, may ride once a week to the Middleburg Hounds—an opportunity that is greatly prized.

The features of the school itself—its standard of scholarship, its size, the list of its graduates, its traditional "days," such as Thanksgiving, are too well known to need enumeration.

In the main house, the original manor, is the large dining-room. The architecture of this building is typical of the best of the northern Virginia houses—with large,

THE DOOR-YARD AT FOXCROFT

small-paned windows, wide white doors with classic overdoor treatment, and beautiful old brick grown pink and mellow with age. The entire front of the house is overgrown with spreading vines of glittering green ivy that adds great charm to old brick.

As a lovely environment for youth, an atmosphere in which it can develop the sane best of mind and body, Foxcroft is particularly successful. The simple dignity of the house itself, the quiet beauty of the box-lined walks, the whole rolling, romantic country about it, contribute to the making of surroundings that no one who has lived among them can ever forget. The traditions of age and the ambitions of youth, which are usually so irreconcilable, are mingled here in successful and inspiring harmony, a harmony that still rings through the after-years.

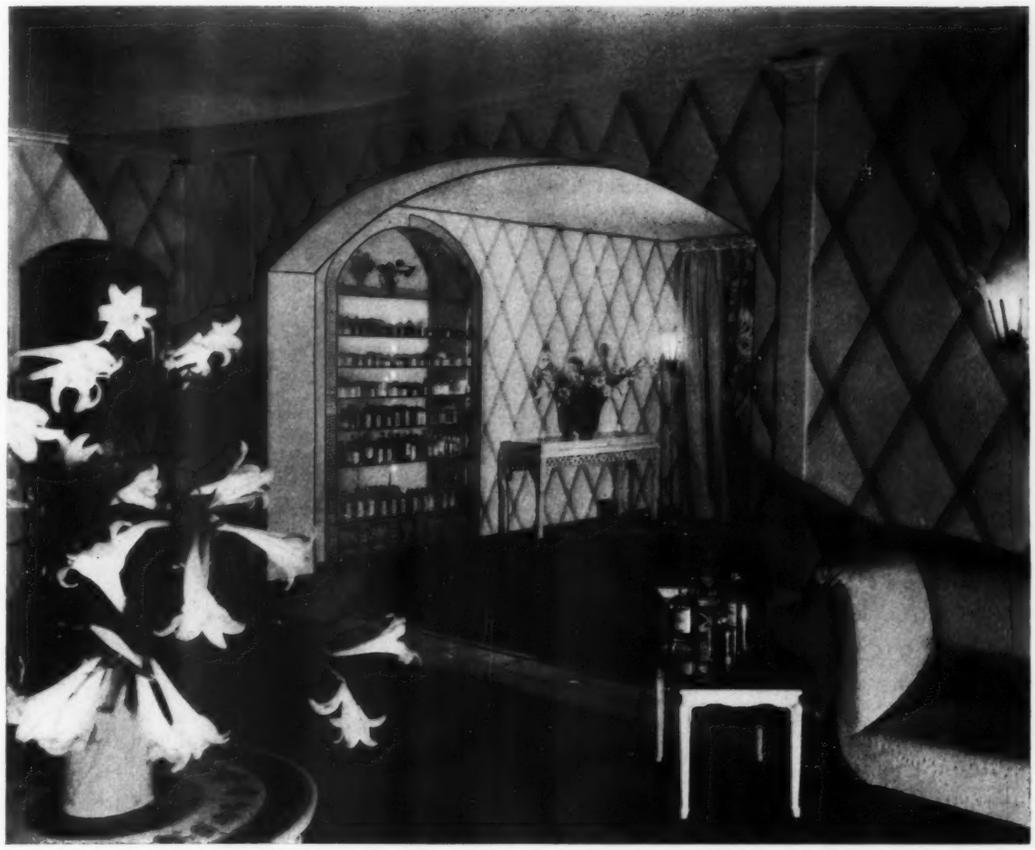
Frances Benjamin Johnston

A CORNER OF THE GARDEN IN NOVEMBER

DECORATION IN THE MODERN MANNER

Bonney, Paris

TWO of the most celebrated of the French moderns, André and Jean Lurçat, collaborated in designing the living-room of Monsieur Weil's apartment in Paris. The consistency is not affected by the fact that the house is an old one, for the room in question has been entirely rebuilt. André Lurçat, the architect, is responsible for the interior architecture and the furniture, and Jean, the painter, contributed the tapestry panels which give an important decorative note in an arrangement otherwise austerely simple. Lurçat tapestries are the dernier cri among connoisseurs of modern decoration, for their abstract patterns and rich tonality render them particularly well adapted to the architectural severity of the modern interior. In the Weil apartment, the unvarnished rich tones of the palissandre wood floor and woodwork (the former laid in square blocks) are in harmony with the green marble mantel, the furniture upholstered in natural pigskin, and the walls of cream cement.

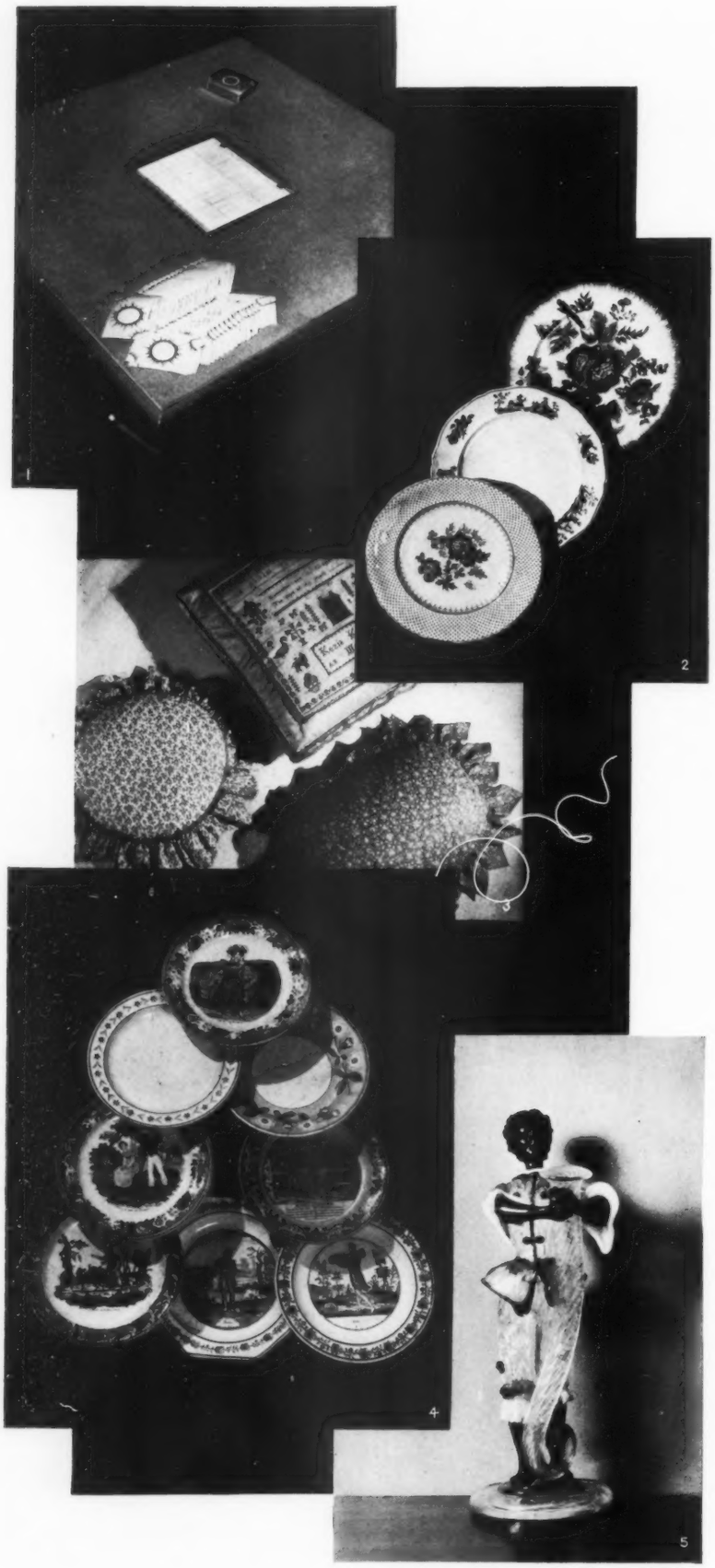


SALON DE BEAUTÉ

THE most recent and luxurious version of the beauty parlour has been created for Elizabeth Arden, at 691 Fifth Avenue. This establishment was designed by Mrs. John Alden Carpenter and executed by Chamberlin Dodds, and the fact that practical consideration of utility and livableness were not of first importance in their problem made it possible to emphasize the basic idea of luxury and sophisticated allure.

In this salon, Empire and Directoire motives predominate, stylized to harmonize with the simplifications of the modern idea. Colour is everywhere emphasized in striking, delicate, and unusual combinations. Emerald-green, black, and silver are used for the main floor shop and entrance-hall, which is shown at the bottom of this page, the Empire inspiration symbolized in the four little white satin couches. White, gold, and green is the charming colour scheme selected for the ninth floor—white-and-gold barred wall-paper, white furniture, and a jade-green carpet—, shown in the photograph above.

Anton Bruehl



SHOPPING FOR SUMMER HOUSES

NOW that spring is "y cumen in," it is time for the migratory American woman to be thinking of moving again and of opening her summer house. Vogue has been shopping with her problem in mind, and on these two pages and on pages 114 and 116 are shown some of the very charming results.

Photographs No. 1 shows new and practical bridge table of light lacquered metal, with a score card under a glass plate in the centre of the suède top. This is available from the Arden Galleries. On pressing a button, this score card is released under the table and slides out on a tray beside the score keeper, and a pencil is conveniently tucked in a niche in the leg. The modern playing-cards shown on the table are from Black, Starr and Frost-Gorham.

Photograph No. 2 illustrates three charming plates from an unusually interesting collection to be found at Lord and Taylor—gaily coloured and delightful for the summer house.

In photograph No. 3, several cheerful little French Provençal cushions from The Pillow Shop are illustrated. These are made of old petticoats, or reproductions of them, or from old samplers.

The plates shown in photograph No. 4 are from a comprehensive, but not too expensive collection of old china to be found at Mrs. Bruce's. These gay little plates from Criel, Montereau, and Choisy depict the seasons in a classical manner, lovers in secluded bowers, or fairy-tales from the Contes de Perrault. And, in addition, there are soft paste white Leeds bowls, vases, and pitchers, Delft vases suitable for lamp bases, and charming Lowestoft pieces.

Photograph No. 5 shows one of an amusing pair of blown glass vases representing the American Negro slave; from Fred J. Peter's antique shop.

In photograph No. 6 is shown a sundial for your garden, from Todhunter, and this same (Continued on page 114)

SHOULDERING THE MODE

FOURRURES MAX

A NEW mode not only changes the line and appearance of beautiful women, but develops, each day, new ideas that seem, at first glance, only a matter of detail and that prove, little by little, to be facts of the greatest importance.

We have accepted, with deep joy, the lovely proportions of longer skirts and shorter bodices, but we failed to realize, at first, the importance of choosing the right line for the neck and shoulders.

Interest that centered about the hips, a few months ago, has now settled around the waist and upon the shoulders. Shoulders must be draped, widened, beautified—they must provide charming settings for delicate heads. And Fashion, who understands so much more about balance and harmony than she cares to admit, provides new shoulder adornments and shapes them cleverly into fur scarfs and fur capes.

These fur accessories are soft and supple, made to twist and curve, to follow the neck-line of the wearer; and each woman will learn to arrange and fasten them as best suits herself. Some women will adore to bury their chins in muffling furs; others will find it more becoming to free their necks and drape their shoulders. Chill breezes can not dictate about this early spring fashion; it is a fashion that will be governed by taste, coquetry, a dislike for bare lines, and an appreciation of sophisticated comfort.

Silver fox, of course, is a classic in any good wardrobe and, when really beautiful, will never be relinquished, for it is the fitting complement to the black ensemble. But women are beginning to long for something more personal than fox, for something that lies less heavily upon their slim shoulders. Evidence of this is the new way in which a woman wears her (Continued on page 104)

PREMET

LUCIEN LELONG

GOUPY

LUCIEN LELONG

LUCIEN LELONG creates a shoulder cape (above), the newest version of the fur scarf, of golden-brown breitschwantz. It is worn with a draped Agnès toque of beige cellophane, beige woollen dress, brown bag, and beige gloves. GOUPY invents a checkered fur scarf by working together white and beige belette. It is worn with a beige-and-white wool-and-straw hat by Goupy and a tweed bag by Chantal. GRUNWALDT proves that sable is the most flattering of furs in this scarf, which has three small skins grouped at one end. The Marcelle Lély hat and the dress are in navy-blue

FOURRURES MAX (A. Leroy) ties a black galiak scarf (opposite page) at one side so that it seems part of the dress décolletage. It is worn with a chic Camille Roger hat of green felt, a dark green dress, black bag, and white gloves. PREMET'S black caracal scarf is capuchin-shaped with a deep V in front and loose ends. Jane Blanchot's hat is of black straw and grège linen, and the dress is of beige crêpe. LUCIEN LELONG designs a scarf for morning (opposite page) of brown antelope fur with one end passed through a slit in the other. The jersey and taffeta beret is by Maria Guy

GRUNWALDT

MARIA GUY contrives that new draped feeling in hats, which is so perfectly in key with the feminine mode, by skilfully folding blue felt across the forehead, encouraging it to flare into side width at the left, and twisting the back in an intricate manner. The crown is close and shallow. As if to balance the one-sided width of the hat, the collar of the Vionnet crêpe dress widens on the opposite shoulder into a short cape. The beige bag has a blue fastener. From Jay-Thorpe

NEW HATS AND

THE NEW COLLAR-LINES

DESCAT advances the cause of side width in this navy-blue ballibuntal straw hat (right), one side of which does not know what the other side is doing. The brim is sharply drawn up over the brow in a manner decidedly flattering and youthful. This type of straw hat is a perfect accompaniment to the first printed crêpe suits of spring, and it is worn here with a suit of navy-blue and white printed crêpe, which has a chic collarless bolero jacket and a plain crêpe blouse. From Bendel

REBOUX—now that the fashion for longer skirts encourages an altogether new hat width—has designed this medium-sized hat of shining black picot luciole straw (left). Of more than ordinary interest, too, is the velvet trimming on this hat—bands across the back and a small bow. The wide white chiffon collar on the black chiffon dress and the three-quarters length sleeves are new fashion points, and the suède bag has marcasite buttons. From Bonwit Teller

THE YOUNG GIRL

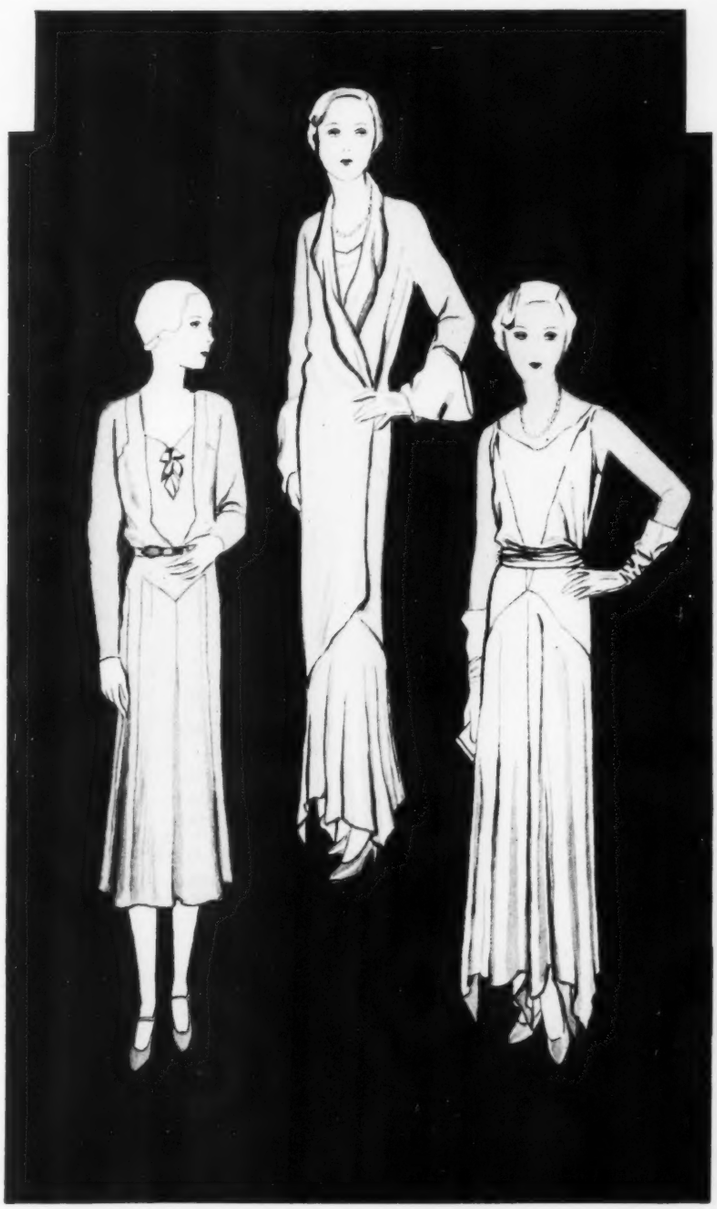
LÉDA, in "Yacht," the double-breasted rain-coat shown below at the left, has used rubberized flat crêpe in navy-blue, one of the colours that are particularly smart for the young French girl GOUPY designed "Minouche," a youthful ensemble of brown-and-white tweed, which may be worn with a tuck-in blouse of jersey, tussur, or toile de soie. It is illustrated below at the right

JENNY has used toile de soie, in white, of course, in the tennis dress above, which has stitched horizontal tucks. The simplicity and freedom of the tennis dress make it the classic mode for youth JANE RÉGNY designed the chic tailleur at the left, "182", in a navy-blue and white mixture, which is as demure a suit as it is possible to find. A patent leather belt gives a peplum effect to the jacket

GUERONICK has suggested notched lapels in the beaver collar of the beige wool coat shown in the middle above. The Agnès felt hat has a grosgrain ribbon, which passes under the crown in front HEIM has used a new fur, belette, which is like summer ermine, but not so soft and luxurious, in the coat above, at the right. The naïveté of the knotted collar is charming; brown hat from Agnès

LONDON TRADES has used a fine woollen material, which is nearly as supple as silk crêpe, in "Las Palmas," the simple little dress shown below at the left. It has a faint red-and-beige check design MAGGY ROUFF has achieved a graceful effect in the three-quarters evening coat of apricot coloured velvet, with deep cuffs of self-material (below, centre). It is charming for the "teens"

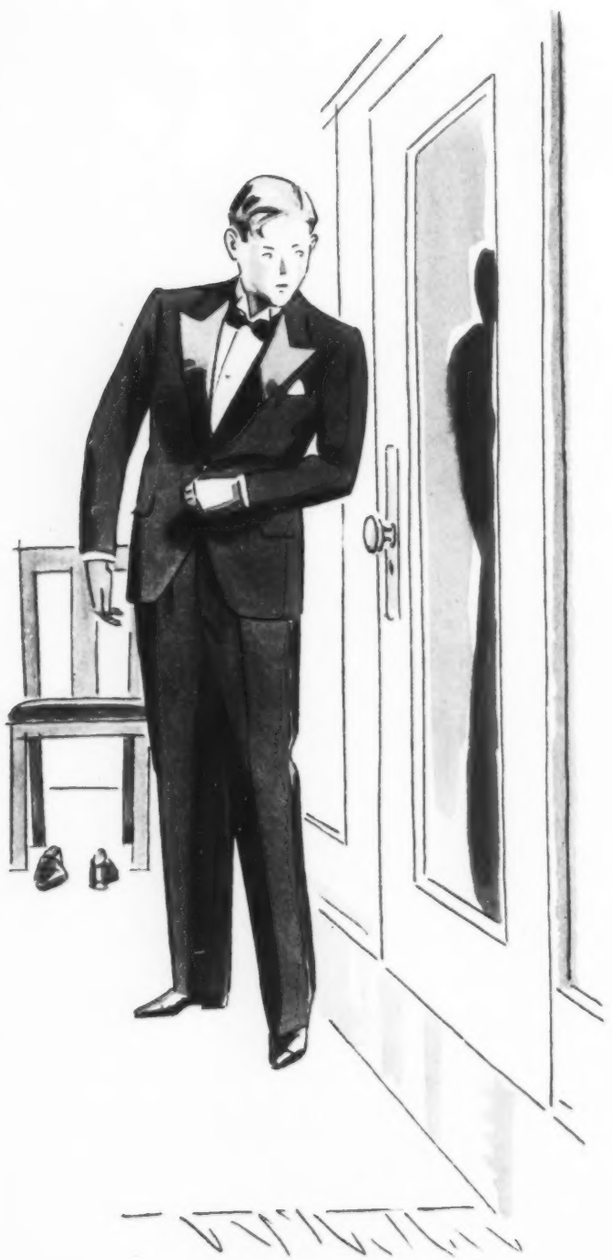
JANE RÉGNY'S new evening dress of soft satin in dull white, shown below, has a girdle of self-material, defining the natural waist-line. The skirt has a hip yoke. White is the universal choice in the evening for the jeune fille NICOLE GROULT has developed the smart diagonal line in "Péra," the youthful frock at the right, of dark red crêpe romain. The felt hat, also dark red, is by Agnès



LUCIEN LELONG treats the peplum flounce in an original manner in the navy-blue flat crêpe ensemble, "Givre," shown above, with and without its jacket. The upper of the two flounces is attached to the jacket, the lower to the one-piece dress that is worn underneath. This Paris season, navy-blue is disputing with beige and red the first honours for daytime wear on the street for the young girl

FROCKS FOR YOUTH

THE WELL-DRESSED BOY



SO far as dress is concerned, many young men reach their majority at the mature age of eight, and their ideas about clothes then begin to take a very definite form. No matter what sweet persuasion a mother may employ, nor what dire punishment she may threaten, there is no forcing a young man of eight into that instrument of torture, the Eton collar. Previously, his tastes (if any) may have been somewhat exotic, with a slight predilection for brass buttons, but, slowly and surely after his eighth birthday, he develops an unmistakable clothes sense. He conceives a strong desire for a three-button, single-breasted sack suit, with a single-breasted waistcoat having five or six buttons at the front—the uniform of the bond salesman, Charles Augustus Lindbergh, his father, and thousands of other American men.

A boy quickly learns to detect the slight changes and correct details of men's dress. He is soon impressed with the importance of conforming to a type, and, try as you will to force on his belligerent young shoulders something that is not really authentic, he is bound to have his own way in the end. And, since he will wear much the same type of thing for the better or worse part of his life, he might as well have the correct number of buttons and the proper lapels from the start.

At the age of eight, his outfit is a small replica of the golf outfit of his father. The jacket (Continued on page 104)

Neither snow nor rain nor sleet nor worse can stay young energetics from spending most of their lives out-of-doors, so a tweed top-coat and cap are the inevitable uniform. An excellent one of blue-and-brown tweed is shown on the opposite page, above. The older boy wears a rubberized cotton rain-coat and a felt snap-brim hat; from Brooks

The first dinner-suit is apt to be a sad blight on the hypersensitive sixteen-year-old unless it conforms perfectly to the amenities—which demand a one-button jacket (opposite page), trousers with braid at the outer seams, stiff shirt, wing collar, square-end black satin bow tie, and black patent leather Oxfords; from Saks-Fifth Avenue

Since all boys are conservative, the more their clothes resemble those of their companions or their elders, the better. The boy of seven (above) plays in grey flannel shorts, white shirt, and red-and-white tie and belt; Saks-Fifth Avenue. The older boy wears a brown tweed knicker suit; Brooks; and his friend is wearing his first long trousers; De Pinna

Earnest contenders for tennis crowns snub any but the most practical and informal clothes for sports wear. The boy at the left, just leaving the courts, has on a tan gabardine jacket, grey flannel slacks, and white buckskin shoes. The boy spinning for first serve has a navy-blue blazer bound with white braid and white flannels; Brooks

THE SPRING MODE IN NEW CHIC VARIETY

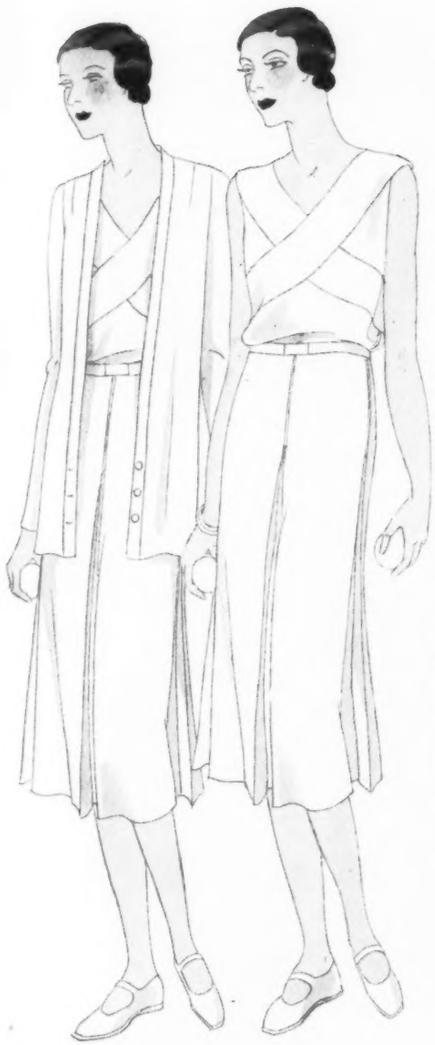
DESIGNS FOR PRACTICAL DRESSMAKING

ENSEMBLE No. S3418 Cascading lapels and a circular flounce trim the jacket of this three-piece ensemble of silk crêpe. The skirt has inserted side sections and a normal waist. The tuck-in or over-blouse has an inserted vest. Designed for sizes 14 to 20

FROCK No. 5233—Very new is the slashed and jabot-trimmed neck-line on this wearable one-piece frock of printed crêpe. A flounce with an inverted pleat in front and back lengthens the dress. A belt ties at the side back. Designed for sizes 34 to 42

FROCK No. S3416 (Above, right) A band that ends in a scarf effects a smart cowl neck-line on this silk crêpe dress, and the shaped bands at the waist-line mould the figure in a clever fashion. The seven-eighths length sleeves are new. Designed for sizes 34 to 40

EVENING FROCK No. S3417 Dignity and grace are given this semi-sheer crêpe evening dress by a panel treatment. Loose bands are placed over the shoulders, looped over the belt, and joined to inserted skirt sections, which end in godets. Designed for sizes 34 to 38

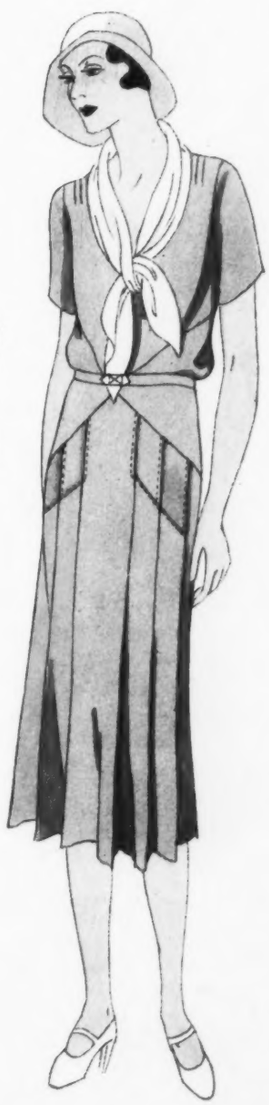


ENSEMBLE No. 5217 (Above, left) The cardigan jacket will repeat its success again this summer, and here it is combined with a one-piece sleeveless dress to form a smart ensemble. Shantung, a leader among fabrics, is the material. Designed for sizes 14 to 20

ENSEMBLE No. 5217 (Above, right) The shaped band that crosses the front of this shantung dress remotely resembles a bolero and ties in back. The skirt has inverted pleats. The accompanying cardigan jacket is shown at the left. Designed for sizes 14 to 20

FROCK No. 5216—The shirt-waist idea, preferably with polo sleeves, is one of the newest trends in sports fashions. This two-piece dress of silk shirting carries out the idea cleverly. The over blouse has a tie collar and epaulet shoulders. Designed for sizes 34 to 40

FROCK No. 5218—Printed crêpe de Chine—the smaller the design the better—is effective for this two-piece jacket frock. The peplum joins the blouse under a belt at the normal waistline, and the skirt front is circular below a yoke. Designed for sizes 34 to 40



FROCK No. 5232—(Right) A silk crêpe scarf is tied nonchalantly around the neck of this frock of shantung. The skirt is pleated in front and back, below the yoke, and joins the blouse under a belt. Long or short sleeves optional. Designed for sizes 34 to 42

FROCK No. 5224—This one-piece frock of dotted Swiss has a triple-tiered skirt and gathered ruffles on the chic short kimono sleeves. The narrow belt is tied in front at the normal waist-line. Designed for sizes 14 to 20

FROCK No. 5220—Contrasting bands trim this frock of silk crêpe, with box-pleated skirt sections joined to the upper part in a pointed line. The side sections continue above the tied belt. Designed for sizes 34 to 44

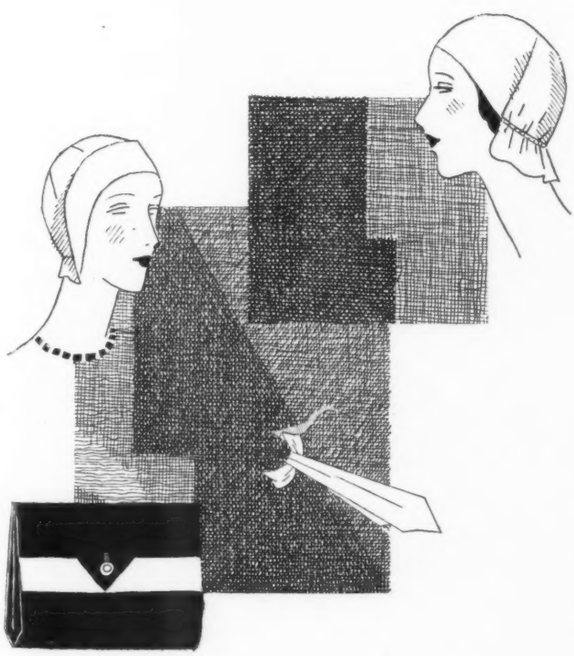
BLOUSE AND JACKET No. 5230 SKIRT No. 5231 Wool crêpe is used for the jacket and skirt of the suit at the right, crêpe for the tuck-in or over-blouse, which has a jabot collar. Designed for sizes 14 to 20; skirt, 26 to 36

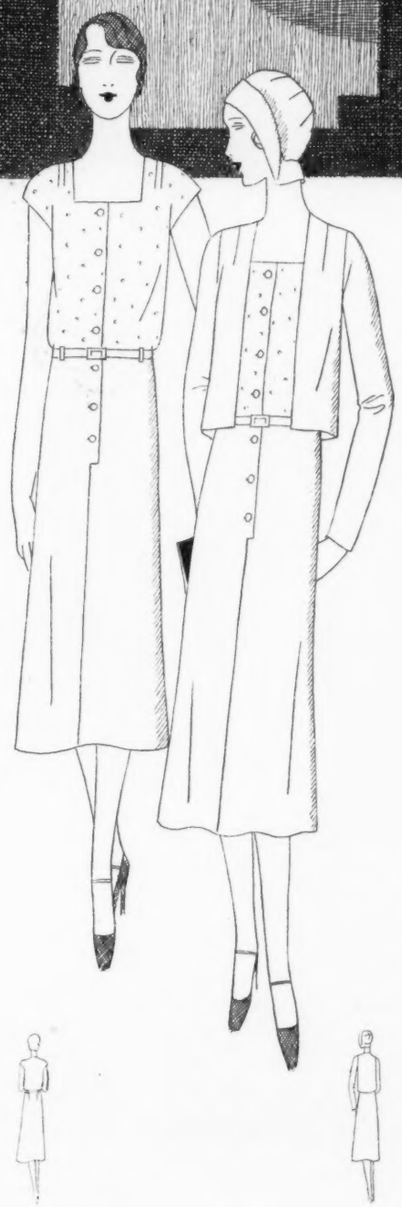
DESIGNS FOR PRACTICAL DRESSMAKING

WARM WEATHER VERSIONS OF THE 1930 MODE ARE NEW AND BECOMING

FROCK No. 5219—Many smart summer frocks will be of silk shirting and as fresh and cool as this one-piece model with a scalloped closing. The skirt has a front and back panel and a yoke. Designed for sizes 14 to 20

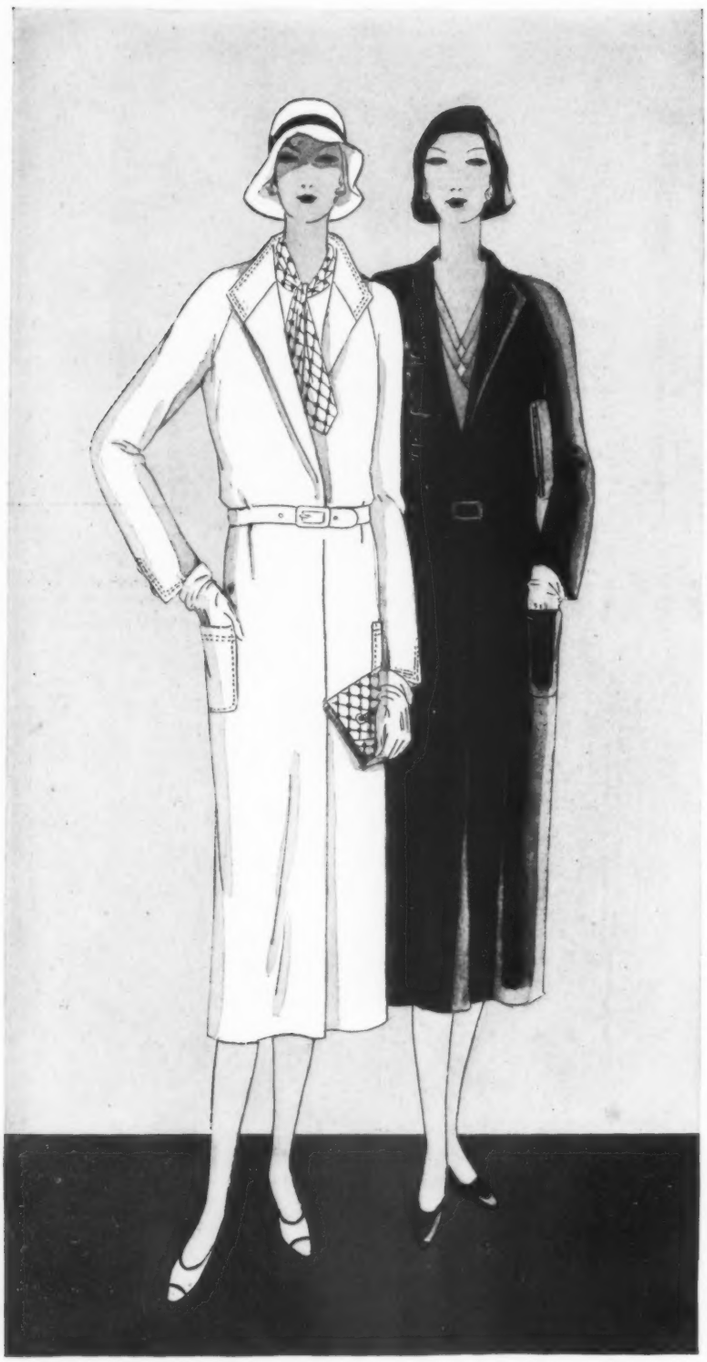
ACCESSORY SET No. 5229 (Below) Two hats, a scarf, and a bag are included in this smart set. The hats are of linen and lace jersey, the envelope bag and bias scarf of linen. Hats designed for 20 to 23 inches head sizes





ENSEMBLE No. 5221 (Above) This three-piece ensemble has a jacket and skirt of French linen, a blouse of handkerchief linen. The sleeveless blouse has drop shoulders and a front closing. Designed for sizes 14 to 20

ENSEMBLE No. 5221 (Above) The jacket of the youthful linen ensemble is bolero length and unlined. The skirt, joining the blouse under a belt, has a side flare below the hip-line. Designed for sizes 14 to 20 years



DESIGNS FOR PRACTICAL DRESSMAKING

NEW SPRING COATS ARE KNOWN BY THEIR BELTS OR FITTED LINES

COAT No. 5223—Now that the feminine world has decided that the natural waistline is the most youthful, many a coat is adopting a belt. The single-breasted model, shown of woollen basket-weave at the extreme left, and of soft woollen at the left, makes its belt optional. The sleeves are raglan, and tailor stitching trims the model. Designed for sizes 34 to 44

COAT No. 5222—Despite its masculine and slightly nautical cut, there is something charmingly feminine about this double-breasted coat, which is fashioned of cheviot in the illustration below at the left, and of woollen basket-weave, below at the right. Smart women will like its semi-fitted line and find it practical for town and country. Designed for sizes 34 to 44

On Nose.. Chin.. Forehead..

SHRINK *Large Pores to fineness with this Wonderful Soap . . .*

THESE ARE THE THREE PLACES where your face pores are apt to be most conspicuous—nose, chin, and forehead . . . . Use Woodbury's Facial Soap to keep the pores small, clean, and active—the only way to have lovely skin texture. Woodbury's actually shrinks the pores *. . . . The first time you use it you feel its astringent action.*

IT'S THE CLOSE-UPS of life that count!

Don't let big pores on your nose, chin, forehead, make your skin unattractive at close range! *You* may forget that they are there—but you may be sure that others see them.

You can keep your face pores small and fine by daily care with Woodbury's Facial Soap, for Woodbury's actually *shrinks large pores to fineness.*

The first time you use Woodbury's you will notice its astringent action on your skin; you will feel how much finer and smoother, how much more penetrating it is than ordinary soaps.

Formulated by a skin specialist who spent a lifetime studying the skin and its needs—Woodbury's makes lovely skin texture. It gradually reduces the size of the pores by freeing them of the hardened fatty substance that has caused them to enlarge. It contracts them to natural size and keeps them clean and active.

Begin using Woodbury's today! See what a wonderful improvement in your skin a few weeks' use will make!

Keep lovely skin texture by keeping your face pores small and fine!... Formulated by a skin specialist—Woodbury's makes lovely skin texture.

Around each cake you will find the booklet of Woodbury treatments—the most famous skin treatments in the world. They have helped literally millions of women to overcome blackheads, blemishes, excessive oiliness, and to build up a clear, beautiful complexion.

To meet a skin specialist's exacting requirements for a facial soap, Woodbury's is very finely milled. This also makes it last much longer than soaps for general toilet use. Get your Woodbury's today!

Woodbury's is 25 cents a cake at any drug-store or toilet-goods counter. It also comes in convenient 3-cake boxes.

Send for the large-size trial set

The Andrew Jergens Co., 1405 Alfred St., Cincinnati, O.

For the enclosed 10¢—please send me large-size trial cake of Woodbury's Facial Soap, Facial Cream and Powder, Cold Cream, treatment booklet, "*A Skin You Love to Touch*," and instructions for the new complete Woodbury "Facial."

Name_____

Address_____

City_____ State_____

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DESIGNS FOR PRACTICAL DRESSMAKING

VARIOUS DEGREES OF FORMAL DRESS

EVENING CAPE NO. 5228 The velvet cape shown above illustrates a very smart length for evening—and a very charming one with the new long dresses. The adjustable scarf collar is gathered at the neck, falling in ends. Designed for sizes small, medium, large

FROCK NO. 5226 (Left) For informal evening wear or for summer afternoons, a princesse frock of printed chiffon is very smart. This one has a front panel in one piece with a cape collar that ties in back. Long sleeves are provided. Designed for sizes 14 to 20

EVENING FROCK NO. 5227—(Above) Taffeta fashions this one-piece evening frock with a gored circular skirt joined to the blouse section under a belt. The ankle-length skirt, puff sleeves, and deep U back décolletage are chic. Designed for sizes 14 to 20

FROCK NO. 5225 (Right) An overskirt, slashed and dropped in front and back and tied on about the normal waistline, is a distinctive feature of this one-piece frock of silk crêpe. The shaped collar is cut in one with the jabot. Designed for sizes 34 to 40

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 15 North Jefferson Street, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of the patterns shown in this issue are given on page 151

POSED BY ALICE LORRAINE

DOBBS - Fifth Avenue - New York

NEW YORK'S LEADING HATTERS

A cordial welcome awaits the Dobbs DAY DREAM *modeled from* Dobbs Linon, *a new fabric woven from threads of palm. It is charmingly light in weight and shown in many lovely colorings. All headsizes, of course.*

Exclusive Representatives for Dobbs Hats *in most of the Principal Cities*

It isn't the hair that's coming out

you want to save

it's the hair that is growing in!

Hair always IS growing in—even on apparently "hopeless" heads. And Jane Curran tells you how to promote this growth without all the fuss and bother usually associated with special treatments.

There are preparations for overcoming that often actually offensive condition—excessive oil.

Others to correct dry, brittle, lifeless hair—Tonics that revitalize and rebuild the scalp and promote a vigorous new growth.

And of course for that glaringly obvious trouble which you can't hide even when you wear a hat (there's usually a sawdust trail on the shoulders) Jane Curran has formulated a tonic that accomplishes quick relief. You can be sure of being free from dandruff if you use the Dandruff and Irritation Tonic.

Then there's a new Tonic—one that was originally made for a very famous person. It's to keep blond hair blond! If you have dark hair, it isn't for you, because it is in no way a bleach. But if you're a natural blond—and anxious to stay that way—well, just try this golden Tonic and watch results.

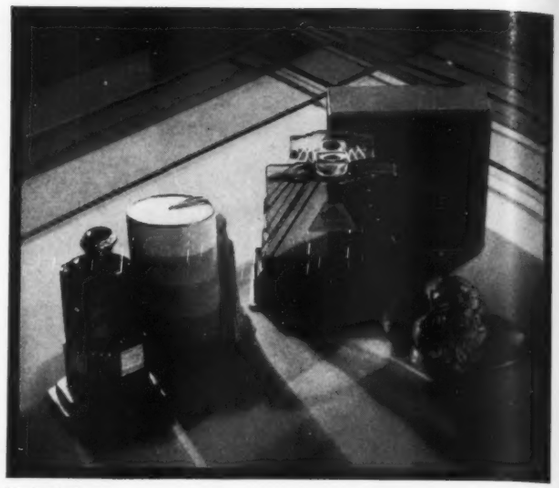
Jane Curran's new booklet, "What does your mirror say?" tells all about these famous preparations. Your request for a copy will receive prompt attention.

You will find Jane Curran preparations at your department store or beauty parlor.

JANE CURRAN

Dept. V-2

101 West 31st Street + New York



Martin Andersen

ON HER DRESSING-TABLE

FOR the single purpose of developing and preserving beauty, there have been developed an almost incredible number of methods and an even greater legion of preparations. And new and interesting facts and figures are entering the field each day.

One of the newest, and certainly a most reasonable method, is suggested by Angela Varona, a beauty specialist of established reputation. Her method, which seems almost revolutionary today, is based on the theory that the skin should be allowed to breathe at night, unhampered by the usual film of cream. So, she asks you each night to cleanse your face thoroughly with her cleansing cream, in either the liquid or solid form, according to your preference. Then, you are advised to apply the "make-up eliminator." This fresh, delicate lotion deeply penetrates the pores and effectively finishes the work started by the cleansing cream. Finally, a second liquid, "pore opener," leaves the complexion in a condition ready to "breathe" in a natural manner.

DURING THE DAY

Recognizing, on the other hand, the necessity of keeping the skin soft and well nourished, Miss Varona suggests that you reserve the following treatment for the day, perhaps upon arising, or perhaps upon dressing for dinner. In this treatment, the chest and back, as well as the face and neck, are thoroughly cleansed, and a skin food, rich in fragrant oils, is freely applied and left on as long as convenient (while bathing is a sufficient interval). After this has been removed, a stimulating skin tonic is patted on the skin. Then, an especially excellent preparation, "undertone," a clear liquid powder base, prepares the skin for the final make-up—and there you are, refreshed and ready for the day or evening. These products are available from Bonwit Teller, in New York, as well as at Miss Varona's salon.

Not so long ago, the woman who used powder, to say nothing of rouge or lipstick, was literally, as well as figuratively, beyond the pale. To-day, the situation is changed, but there has arisen instead the sin of not using make-up wisely and well.

Bringing with him a bag of clever tricks to promote the art of make-up, Gaston de Paris has opened a small modern salon on Fifth Avenue. Here, the subject of make-up is treated according to the individual. From

"Cadolia," the newest fragrance of Cadolle, the Paris corsetière, is offered here exclusively by Bonwit Teller. "L'Amazone" is a fresh odour recently introduced by D'Ouchy; from Altman alluring jars of many-hued ingredients is blended the exact shade of light, fluffy powder to tone in with your own skin. Under the discerning eye of the artist who blends, various shades of red ointment combine to become the cream rouge that will enhance the natural colour of your cheeks and lips. And most fascinating, before your very eyes and for them, are concocted coloured pastes to shadow discreetly the eyelids in the evening. A record is kept of the results of these creations which may be reordered when necessary.

While the magic make-up is being prepared, you will be instructed in subtle ways of applying it, and you will learn of the effects of natural and artificial lights upon your colouring. If you are pondering about the type of make-up to use with a certain costume, you may wear the costume to the shop and emerge confident that your face harmonizes with your ensemble.

Monsieur Gaston has, also, a line of excellent preparations for the skin. Of particular interest is a lotion that smooths out fine lines around the eyes. This is not an astringent, but a solution that forms a gently firm, invisible coating on the skin. And of particular pride to this specialist is an unusual cleansing cream, made only to order, of almond oils without foreign preservative.

A LIPSTICK THAT STICKS

To produce a lipstick that is pleasantly creamy and, at the same time, has a good degree of indelibility is the problem that Corday, the perfumer, has sought to solve. And he now offers a lipstick with an excellent lasting quality, which has an exceptionally smooth cream base. The preparation is destined to retain this smooth quality through all atmospheric changes, for, under laboratory tests, it has withstood both great heat and great cold. This is obtainable in light, medium, and dark shades and is smartly contained in a scarlet-and-gold or black-and-gold case.

In addition, Corday has introduced a new vanity-case to match the lipstick. It is a slim oblong box of scarlet enamel with its bevelled edge outlined by severe bands in black and gold. Within, one finds powder and rouge scented faintly with the odour of jasmin. This vanity-case, in either the single or double variety, is also available in black enamel accented with red and gold banding. These items are obtainable at various department shops throughout the country.

Three Bitter Prophecies to Haunt a Lovely Head

THE first droop in her once-proud chinline, the first small furrow at eyes or mouth, the first lines in her satiny throat—how every woman dreads them! Those are the three sure signs that a woman's beauty is beginning to fade. Those are the three silent prophecies of double chin, deep wrinkles, and crêpy-textured throat.

It is not simply the passing of time that destroys one's loveliness. Many women are young at fifty, old at thirty. It is carelessness and neglect that age one's appearance. It is faithful, daily care of the skin that makes loveliness last.

If you would keep your face and throat free from lines, your chinline clear-cut and young, follow the simple, scientific treatments that Dorothy Gray evolved.

You can give yourself these treatments at home, in just a few moments a day. The same preparations proved successful in the salon treatments are sold at leading shops everywhere. Send the coupon for the valuable booklet which explains the Dorothy Gray method.

© D. G. 1930

DOROTHY GRAY

Dorothy Gray Building

683 FIFTH AVENUE, NEW YORK CITY

CHICAGO LOS ANGELES SAN FRANCISCO WASHINGTON ATLANTIC CITY

DOROTHY GRAY V-3-30

Six Eighty-Three Fifth Avenue, New York

Please send me the new Dorothy Gray booklet, "Your Dowry of Beauty." I am particularly interested in: ☐ The Treatment for Lines and Wrinkles ☐ The Treatment for Double Chin ☐ The Treatment for Relaxed Muscles and Crêpy Throat.

Name.....

Address.....

City.....*State*.....

Eleanor Beard Inc.

HAND—QUILTED THINGS

Eleanor Beard Homespun Coat, hand quilted silk lining. $90 · the Skirt $25 · Silk Scarf $8.50 · Bag $7.50. The entire handmade Ensemble is $125. All Pastel shades.

KENTUCKY HOMESPUN

COATS & ENSEMBLES

An exquisite Fabric, hand loomed—fine and soft as gossamer, yet with the inimitable character of old Kentucky Homespun . . . This is the lovely new material which Eleanor Beard uses in her Coats and Ensembles—beautifully tailored by hand, with fascinating hand quilted linings. In all the important Pastel tones for Spring, these charming sports creations are distinguished, becoming—and smart beyond description! *Eleanor Beard's Kentucky Homespun is sold by the yard in all Eleanor Beard Shops.*

STUDIO "HEDGELANDS" HARDINSBURG KY.

NEW YORK	PASADENA	SAN FRANCISCO	CHICAGO	DETROIT	SANTA BARBARA
519	41	609	671	336	24
Madison Ave	*So. El Molino Ave*	*Sutter Street*	*N. Michigan Blvd*	*Book Bldg*	*de la Guerra Studios*

SPRING MODES IN SMALL SIZES

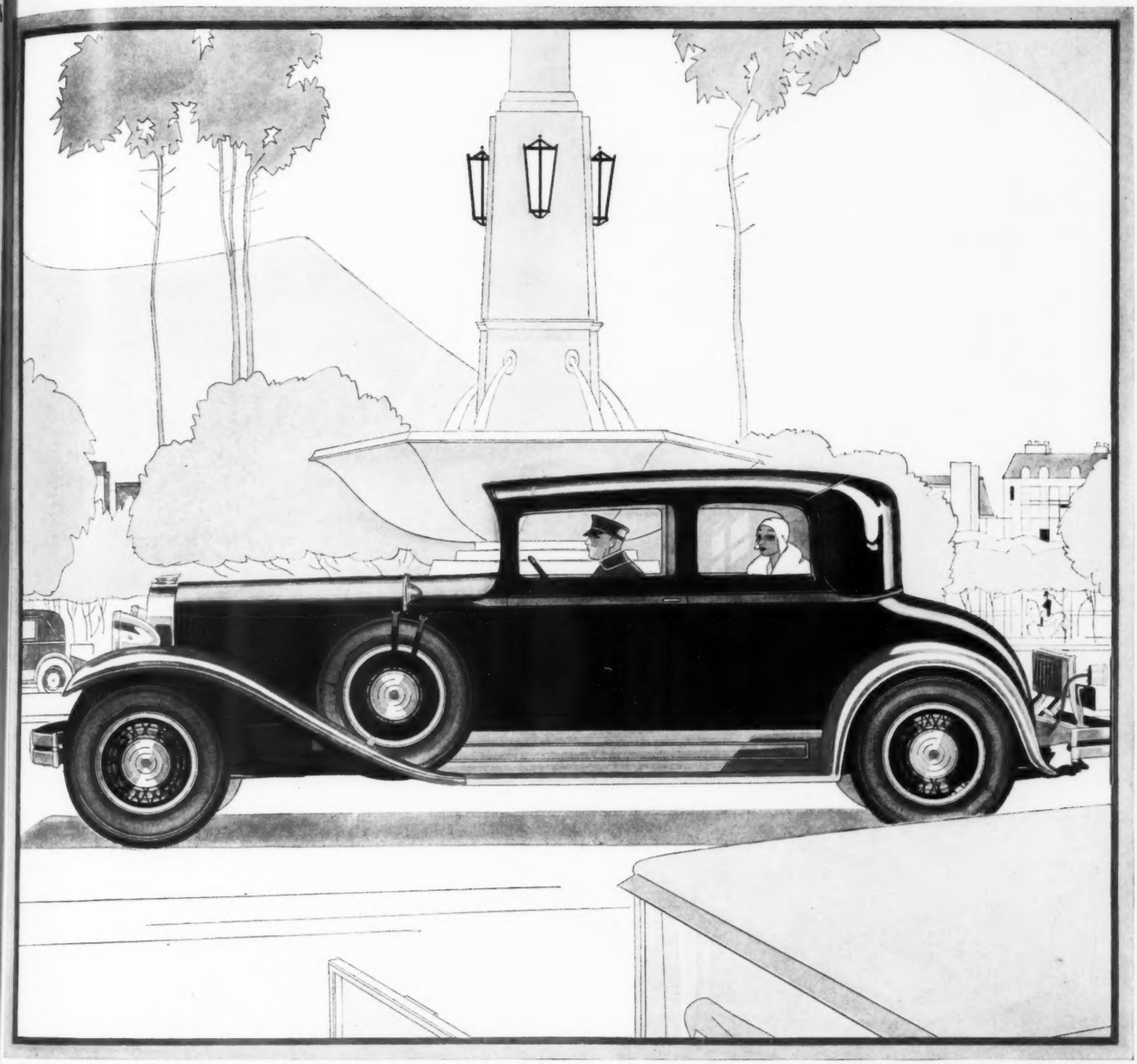
ENSEMBLE No. 3040 Linen fashions the jacket and skirt of this youthful ensemble, handkerchief linen the blouse. Designed for sizes 8 to 14

ENSEMBLE No. 3039 (Left) Smart for spring is this one-piece frock of shantung, with the cape buttoned on. Designed for sizes 8 to 14

COAT No. 3036 (Right) This little girl's coat of woollen basket-weave has a notched collar and patch pockets. Designed for sizes 4 to 14

COAT No. 3037 (Right, centre) Camel's hair is used for this boy's coat with raglan sleeves; pleat in back optional. Designed for sizes 4 to 14

COAT No. 3038 (Above) A small boy will like this man-like coat of cheviot, with a notched collar and welt pockets. Designed for sizes 4 to 14



President Eight Victoria, for five . . . 135-inch wheelbase . . . six wire wheels and trunk rack are standard equipment

Champion Eights, Proved by Time and Travel! That precise air of smart assurance—of well-bred poise—apparent in Studebaker's champion eights, admirably demonstrates how motor cars ought to be designed. Champion speed and stamina came first, *proved* by the greatest world and international records, and by more American stock car records than all other makes of cars combined. Studebaker artists have literally interpreted this inspiring performance in coachcraft of rare grace and beauty. There is fleetness — eagerness — in every fluent line . . . and there are 78 years of Studebaker quality back of it, a matchless bulwark of reassurance.

STUDEBAKER

Builder of Champions

Wellesley Girls

find a lovely stocking

that Wears

IT was a test they enjoyed making . . . the 100 Wellesley College girls who proved that Dexdale "*Silk-Sealed*" Stockings wear 33.4% longer than ordinary ones!

Each girl wore one "*Silk-Sealed*" and one *unsealed* stocking — identical in weight, color and size—until one of the two became unwearable. Accurate individual records were kept. Averaged, these test records showed that Dexdale "*Silk-Sealed*" Stockings *give ⅓rd longer service.*

For other reasons, too, the Wellesley students preferred Dexdales: "A softer feel on the leg," "I love their sheerness," "The color and texture are admirable," were their comments.

"*Silk-Sealing*," a new process, makes Dexdale Hosiery *more beautiful—longer wearing.* It smoothes the surface fuzz. Colors become clearer — lustre more even—texture delightfully sheer. "*Sealing*" also strengthens the threads . . . helps resist "runs," perspiration acids and dirt.

You will appreciate the greater beauty and longer wear of Dexdales. In the smartest Spring shades . . . $1.25 to $3.00 at most good shops.

Send for the booklet "Dexdale goes to College". It tells the interesting story of the College Wear Tests and gives hints on wearing the new hosiery shades.

DEXDALE HOSIERY MILLS
Lansdale, Pa.

Dexdale

"Silk-Sealed" Hosiery

SHOULDERING THE MOD

(Continued from page 84)

fox scarf—one skin, or, better, two, wound around her throat, perhaps, and tucked under her arm. As a perfect finish, in shape and colour, to her brown or beige ensemble, she seeks out long scarfs of fisher or of small and supple sable skins.

In addition to these classic fur pieces, and in response to woman's increasing individuality, a new formula has developed in scarfs made of fur that is as supple as fabric. They are "dressmaker" fur pieces, whether worked out by the *fourreurs* or the *couturières,* and are a further expression of the feeling for elaborated décolletages. Many are directly inspired by the supple loops and ends that emerge from and are part of the bodice. Many others are of a cape inspiration that finds expression in shoulder drapery or in real little capes.

Breitschwantz, galiak, flat caracal, and ermine—white, black, or tawny—are marvellously adapted to these [capes and scarfs.] Beaver, *belette*—[tical counter-part of summer ermine] and curly caracal also are used [are especially good for morning w]. A white ermine scarf smartly sugg[the becoming effect of lingerie a]worn with an all-white or white-[black hat, lightens the black ensem]

The smartness of these little [pieces consists not so much in a stud]cut or shape as in the way they [worn. For morning, especially, they] crossed inside the coat or jacket. [a man's scarf, knotted around] neck, or passed through a slit. [afternoon, they are particularly char]ing when held at just the right po[on the shoulder by a brooch t]complements the colour or some acc[sory of the ensemble.

Such details as these fur pie[which satisfy both our sense of l]and our sense of elegance, are ess[tials of the coming mode for spri]

THE WELL-DRESSED BO

(Continued from page 90)

is single-breasted and has two or three buttons at the front. Lapels are notched. He may or may not wear a waistcoat, but, if he does, it must be single-breasted and have at least five buttons at the front. His knickerbockers must be relatively full, must fasten below the knee, and hang about three inches below that. And, he must have many pockets, the more the better, which will bulge miraculously with all sorts of strange and highly prized objects—watch springs, marbles, rubber bands, and nondescript gadgets for which he has a strong attachment.

With this knicker suit, the well-dressed boy will wear a cap, a shirt with a soft attached collar, which is cut exactly like his father's or older brother's, a four-in-hand tie, golf stockings, and Oxfords.

At fourteen—and sometimes earlier, if a boy's persuasive powers are effectual—, he becomes the proud possessor of his first suit with long trousers, and these trousers must be exactly right. They should be wide rather than narrow and finished with cuffs; they hang to the top of his Oxfords without a break and must not be so short that they show his socks. With this suit, the boy of fourteen adopts a soft felt hat with a snap brim.

At sixteen or seventeen, the first dinner-jacket enters the young man's life and wardrobe. The young man of that age is extremely sensitive about his appearance, and details of dress assume a tremendous importance. The dinner-jacket must be correct to the last button and the least important stitch. Accessories must be no less correct. The shirt has a plain starched bosom showing either one or two studs at the front. The first wing col[should be cut with a wide openi]And the black bow tie is faultless o[when the bow extends a trifle beyo]the wings of the collar. Shirt stu[cuff links, and waistcoat buttons m]be very plain, and black patent leat[Oxfords should have narrow, plain to]

The dinner-jacket itself is cut sing[breasted with peaked lapels faced wi]grosgrain or satin and fastened wi[one button at the waist-line. The on]other ornament of this suit is a pla[single line of braid at the outsi]seam of each trouser leg. Trouse[of course, are finished without cu]and should be cut on the bias at th[bottoms, so that they hang over th]Oxford properly, breaking slightly ov[the instep. The waistcoat may be eithe]black or white and is usually single[breasted, with three or four sma]buttons set close together at the front. If it is in black, it should be of plain silk to match the lapel facings, and, if in white, it is usually of piqué to match the shirt-bosom.

In general, the top-coat for the boy of eight or eighteen is similar in type; that is, single-breasted tweed or cheviot with notched lapels and often with a fly front. Tweeds and cheviots are the traditional materials, also, for young boys' suits, although in the summer, lighter grey flannel suits are frequently worn.

For spring and summer, the boy who is old enough to play tennis should be well supplied with white flannels, which he can wear at school, in the country, and during his vacation at a resort. He may also have a flannel blazer and an odd gabardine jacket to wear with the white trousers.

TO OUR CONTRIBUTORS

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☆

An Impression

of an informal spring ensemble

AT BERGDORF GOODMAN . . . ON THE PLAZA

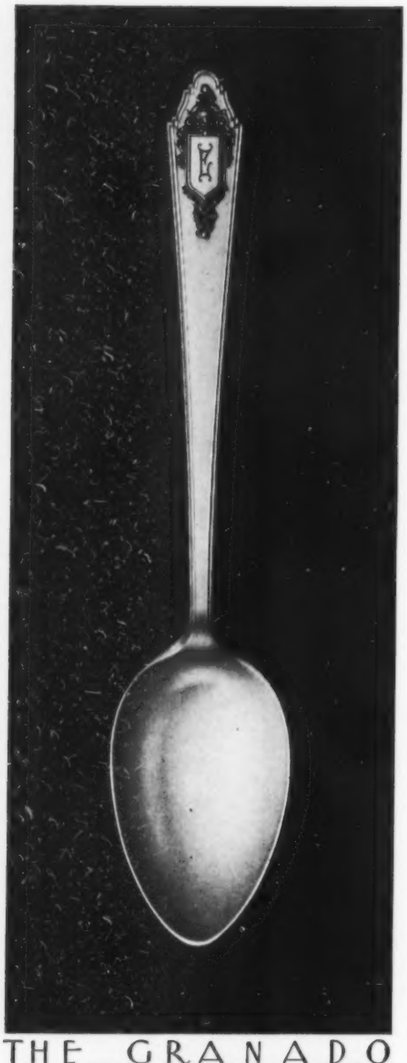
Hal Phyfe

Bergdorf Goodman's spring conception of what the smart world will wear includes vivacious ensembles which combine practicability with utmost chic. Beautifully cut shorter-length coats reveal enchanting printed crêpe dresses. This style suggests color harmony in coat and dress, with the fox scarf as a complement.

BERGDORF GOODMAN

NEW YORK

Silver... in the Spirit of the Important Periods



THE GRANADO

GRANADO, THE NEWEST *of the Treasure patterns, is the silver of Spanish Colonial ancestry. With its dramatic escutcheon and finely wrought ornament, it is a choice ideally suited not only to the architecture of California and Palm Beach, but also to the many delightful Spanish houses and apartments under Northern skies.*

THE WILLIAM AND MARY PATTERN *and its contemporary,* **MARY II,** *have the same basic lines and border. Handles in the* **MARY II** *design are ornamented after the manner of marquetry in furniture of the time. Both patterns are planned for the panelled walls, beamed ceilings and stately furniture of English dining rooms.*

MARY II · WILLIAM & MARY

To the woman with an instinct for exquisite living, sterling silver is a supremely satisfying possession. She enjoys it with eyes that understand artistry, with a touch sensitive to fine things. And she responds to the significance of solid silver as a symbol of the genuine, the lasting, the well bred.

But this modern hostess sees her silver not only as a thing of beauty in itself. She considers it as an integral part of a decorative ensemble. She chooses it as an accessory to harmonize with the architecture of her house, the style of her furniture and all the related appointments of her dining room. For her, whose taste is so discriminating, Rogers, Lunt and Bowlen have designed Treasure Solid Silver in the accepted period styles.

Early American. Spanish Colonial. Early English. Georgian. These are the most important periods in the decoration of American homes. An artistic inheritance from Colonial forebears . . . New England founders, Spanish grandees, Knickerbocker patroons and Southern cavaliers . . . these four styles have a permanent place in our culture.

Treasure patterns, inspired by these traditions, are designed for a modern age. Modified to meet twentieth century needs, they are understanding interpretations of the period spirit.

ROGERS · LUNT

SILVERSMITHS

Member of the Sterling Silversmiths Guild of America

"Treasure" Solid Silver

STERLING 925/1000 FINE

for the Decorative Ensemble of Your Home.

For every occasion of entertaining, Treasure presents the appropriate silverware, from the young bride's simpler table setting to the ceremonious array of formal dinners.

All the Treasure designs illustrated on these pages may be matched in hollowware . . . tea sets and coffee sets, serving dishes and candle sticks . . . beautifully balanced shapes, subtly modeled surfaces, that proclaim an aristocratic heritage and distinguished craftsmanship.

Most jewelers are prepared to show you Treasure Solid Silver in its various styles, but should you care to have the advice of our Service Department in selecting your pattern, write us about the decorative theme of your house, and particularly of your dining room, and we will be glad to send you special information and any descriptive booklets you may desire.

As a member of the Sterling Silversmiths Guild of America, we are also able to extend to you, through leading jewelry shops, the privilege of purchasing Treasure Solid Silver out of income. Should it happen that you are unable to arrange for this service, please write us, and we will be glad to supply you with the name of a conveniently situated jeweler who has such facilities.

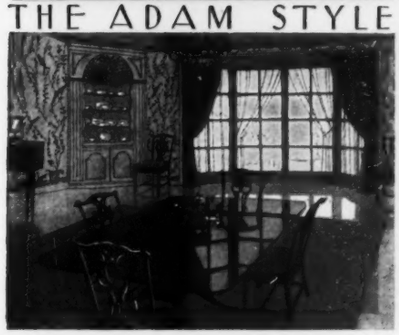
& BOWLEN CO.

CREATORS *of* DISTINCTIVE TABLEWARE

GREENFIELD • MASS.

EARLY AMERICAN STYLE

THE ADAM STYLE

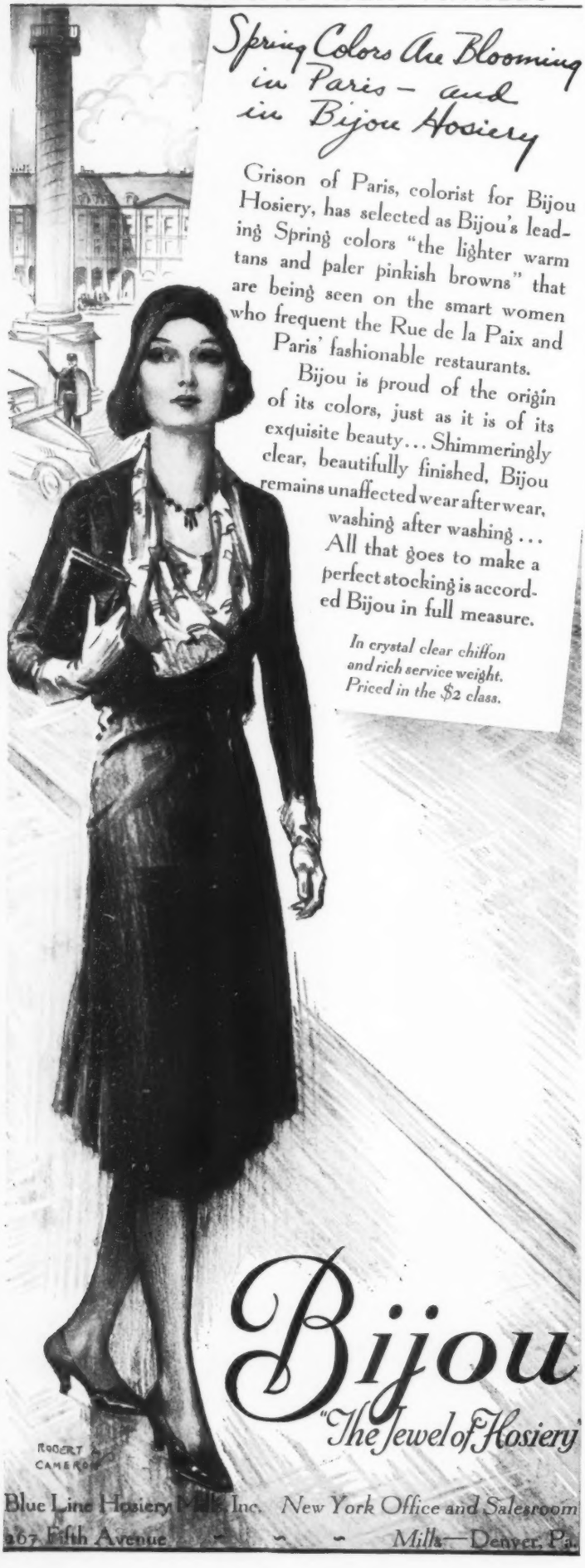


THE TREASURE ADAM PATTERN *is inspired by the technique of the Adam brothers, those renowned designers of eighteenth century dwellings and décors. This design expresses the delicacy and dignified charm of the Georgian style, a period graciously interpreted in modern dining rooms and drawing rooms.*

THE EARLY AMERICAN STYLE *is shown in two variations—altogether simple, or with the engraving equally characteristic of our ancestors' silver. This favorite pattern among recent brides may be correctly used with either the simple, New England type of maple furniture or for dining rooms in colonial mahogany.*

TRADE MARK

BEAUTY ADORNS HER ANKLES


Spring Colors Are Blooming in Paris — and in Bijou Hosiery
Grison of Paris, colorist for Bijou Hosiery, has selected as Bijou's leading Spring colors "the lighter warm tans and paler pinkish browns" that are being seen on the smart women who frequent the Rue de la Paix and Paris' fashionable restaurants.
Bijou is proud of the origin of its colors, just as it is of its exquisite beauty... Shimmeringly clear, beautifully finished, Bijou remains unaffected wear after wear, washing after washing... All that goes to make a perfect stocking is accorded Bijou in full measure.
In crystal clear chiffon and rich service weight. Priced in the $2 class.
ROBERT CAMERON
Bijou
"The Jewel of Hosiery"
Blue Line Hosiery Mills, Inc. New York Office and Salesroom
367 Fifth Avenue — — — Mills—Denver, Pa.

SEEN ON THE STAGE

(Continued from page 77)

Gallienne's Civic Repertory Theatre in Fourteenth Street.

"WOMEN HAVE THEIR WAY"

It is a charming, fragrant comedy by the prolific Quintero brothers, rendered into English that retains all its charm and fragrance by the Granville-Barkers. An added aroma is given the tender, merry tale of gossip and gossips in a remote Spanish village by the mantillas, the wide, much-ruffled skirts extended by many petticoats the women wear, and the high hats, flaming sashes, tinted frock coats, trousers, and waistcoats the men affect. One would have to be remarkably impervious not to be suffused with a nostalgic glow as he sits in the lofty old house, filled with memories, and watches the people of the play who, like the theatre in which they appear, proceed their quiet way unaware of the shrieking turbulence of the age of hurry-for-its-own-sake. Even to those of us who consider it the height of good fortune that we were born into this age, such a play as "Women Have Their Way" is a real treat once in a while. It has many unusual virtues, not the least of which is that, with all the materials for sentiment, it manages to be less sentimental than many of the plays that flaunt their sophistication, the work of people who consider the word "sentimental" insulting. The Quinteros have designed their comedy as a satire, but the satire is so gentle, has such an indulgent, parental quality that, although it strikes, it does not cut. Yet, it never fails to make its point.

The actors of Miss Le Gallienne's permanent company see to that. The group grows constantly in esprit de corps. And the versatility, combined with the hard labour the repertory system demands, are rapidly converting them into fine individual performers, as well. Egon Brecher makes of the old priest with a twinkle in his eye a man who instantly catches and holds the affections. Sayre Crawley as Don Cecilio, the doctor, does the same. The priest's deaf sister, played by Mary Ward, has none of the unpleasantness usually associated with deaf, blind, or dumb people in plays. Donald Cameron, too, achieves the unusual. More often than not, the young men whom the characters on the stage describe as handsome, eminently desirable, irresistible, are none of those things to the folk outfront; Cameron, in the part of the young lawyer from Madrid, actually lives up to what the girls and the gossips in the comedy say of him. Miss Le Gallienne herself essays the rôle of the young girl the women of the town are determined shall marry the young lawyer. As always, her acting has fine finish, true appreciation, the delicacy that emanates as much from background as from talent; in her case, it is both. Only Leona Roberts and Robert Ross overstress, but the fault is more the authors' than theirs.

Miss Le Gallienne's organization, with this comedy from the Spanish, once again justifies the enthusiasm of the large and growing group of people who are gradually making the Civic Repertory Theatre the centre of their cultural life. And, also, of that other large and growing group from all parts of the Greater City that finds it necessary to spend several evenings a season at the theatre in Fourteenth Street.

"EVERYTHING'S JAKE!"

The eleven ladies who are listed as the "Committee of Founders" of the New York Theatre Assembly must have been considerably depressed when they regarded the first three plays of the organization's initial subscription series. They are, doubtless, correspondingly elated over the fourth—a comedy by Don Marquis called "Everything's Jake!" It is not one of Marquis's major works, but his inimitable humour runs through it, and that would be ample reward for venturing far beyond Thirty-Ninth Street.

The Jake of the title is a retired bartender. He goes to Paris, gets involved with a bad woman (as all Americans visiting Paris must, it seems, in plays), flounders helplessly, and becomes more deeply entangled through the efforts of his two cronies to extricate him. But, as so often happens, all comes out happily in the end.

A thin fable, constructed with no more than ordinary skill—quite often less—,it yet never ceases to interest and to amuse. The most delightful of our humorists brings to the comedy a spontaneity, an inventiveness, a sparkle rare if not actually unique. His figures are merely types, but types touched with an originality that rounds them out. The situations while not fresh give the impression of freshness because of the twinkle in them. The dialogue glitters.

Walter Greenough, the director of the Assembly, has shown in none of the four plays he is responsible for this year any particular ability either in choosing actors or in telling them what to do. It is Don Marquis's script that keeps the performers of "Everything's Jake!" from being routine.

"JOSEF SUSS"

Ashley Dukes, in attempting to dramatize a tremendous novel, has painted merely a series of panels. The book—Feuchtwanger's *Power*, draws a vivid, startling character; the play—bearing the unprovocative title, "Josef Suss"—lacks cumulativeness. It does not build, gather momentum. The impression one takes away from it is of something disjointed, five episodes of equal unimportance and poorly arranged.

Feuchtwanger drew a powerful portrait of a strong, ambitious Jew who, despite the violent, unreasonable anti-Semitism prevailing in a small German principality in the eighteenth century, rises to a position of prominence. The stage version makes him shrewd rather than strong and neglects to motivate convincingly many of his actions. It may be that, since so much happens because Suss and a young girl of the Duke's entourage love each other, the fact that Maurice Moscovitch, who plays the Jew, is an old man weakens the premise, makes it almost impossible to believe. In which case, the producer and not the playwright is responsible for what may possibly prove a fatal weakness.

This is Moscovitch's first appearance on the English-speaking stage in New York. He has manner, the bearing, the distinction we associate with the old school. A polished, supple technique gives him ease and resource. Indeed, he proves at once that the encomiums, which for years have been coming up-town from the Yiddish Theatre, have not been exaggerations. Malcolm Keen gives a beautiful performance of the dissolute Duke of Wurtemberg.

"RECAPTURE"

Preston Sturges wrote "Strictly Dishonorable," which is likely the sole reason A. H. Woods produced a play by him called "Recapture." It should (Continued on page 110)

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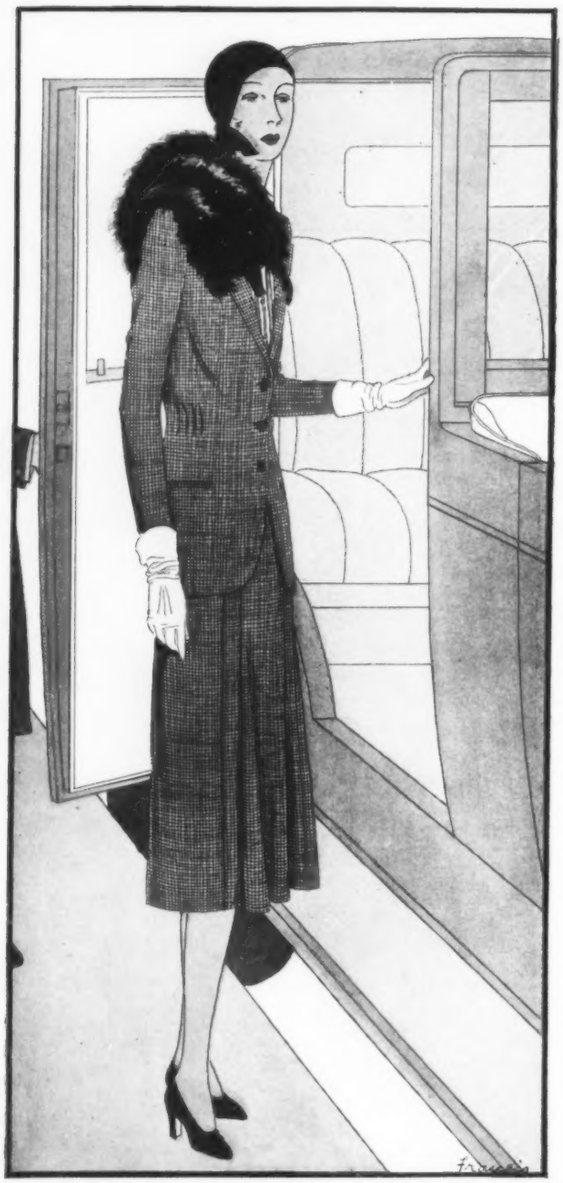


» SHARKSKIN «
in the smart suit for town

. . . The wrist-length jacket with the important nipped-in waist . . . the flaring unpressed pleats of the skirt . . . the simple tuck-in of the same shirting that lines the jacket . . . all bear the unmistakable soft finish of fine "dressmaker" tailoring . . . *In brown or black, light-weight, supple sharkskin flecked with white.*

DE PINNA
FIFTH AVENUE AT 52nd STREET

SEEN ON THE STAGE

(Continued from page 108)

be a warning to playwrights who achieve sudden success to keep their manuscript trunks securely locked.

For two-thirds of the way, Sturges treats whatever theme he fancies he has as comedy, largely cheap, stale jokes. Then, he suddenly decides it should be tragedy. Evidently not knowing what tragedy is, he resorts to trickery—he causes an elevator conveniently to fall with the heroine. The heartless creature expires calling for her son who has been dead these many years!

Ann Andrews postures through the leading rôle, ridiculously affected, every inflection, expression, and movement artificial. But if it were well played, "Recapture" would still be wholly uninteresting clap-trap. Cecelia Loftus, Hugh Sinclair, and a young actress named Glenda Farrell do all their parts permit to inject life into the flat thing; their efforts are wasted.

MANNERS

(Continued from page 75)

truly concerned about democracy, it can serve it in no more useful manner than by endowing it with distinguished and colorful manners. Yet, such a service entails no painful sacrifice for the common good, though the common good is advanced by it. Great manners are a reward in themselves. They pay. The few individuals I have known who possessed them derived the keenest satisfaction from them. It is the satisfaction of the artist who knows that he has made a fine performance, than which no human satisfaction is greater.

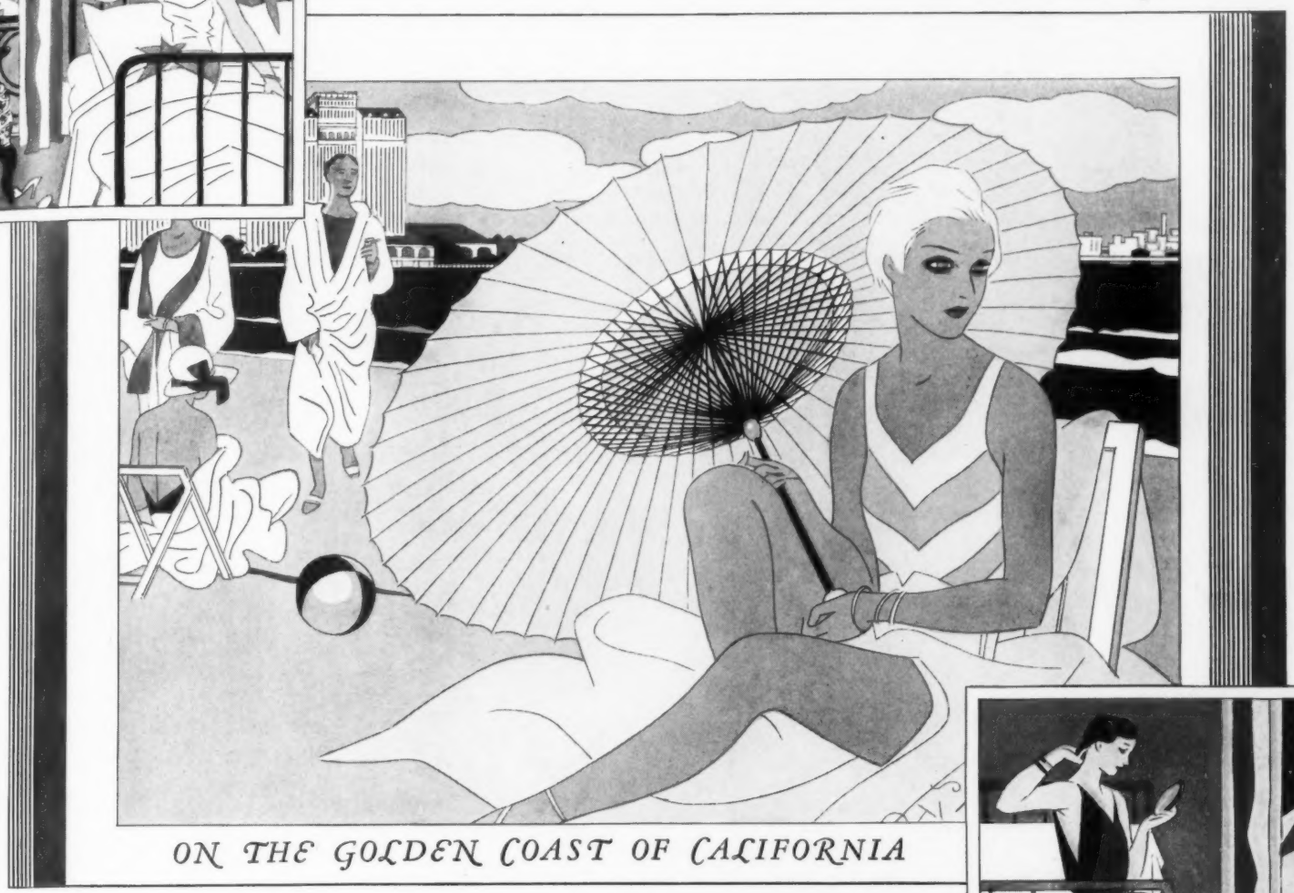
There is also another point of view that appeals to such as are not concerned over democracy. Society stratifies itself as inevitably as the aqueous rocks. The scramble for the top layer may be more or less conscious and insistent, but it is part of the natural order. The normal man desires to rise and become superior. What, then, is the most intelligent and profitable way of achieving personal superiority? If he rises by muscle and feats of strength, his superiority withers with his muscles. If he forces his way up by intellect, by artistic achievement, or by wealth and has the table manners of a troglodyte, his peculiar superiority may be honoured in appropriate places, but good society holds him at arm's length. It may be lamentable, but ladies and gentlemen will not sit at table with a genius who sucks his soup. Even a constitutional amendment compelling them to do so would not be obeyed. Almost anything is forgiven if a man be rich enough, but even the rich vulgarian feels himself at a disadvantage among well-bred people. It is not that genius and intellect are not greater things than manners, but that they of themselves are not enough. As the Christian virtues are unavailing without charity, so great achievements are incomplete without manners. There is, therefore, but one road to the superiority in which men take daily and unending satisfaction, and that is the road of fine manners. Incidentally, it is the most democratic of all roads; first, because it is open to all regardless of ability, and, second, because it is found through self-discipline, and inherited advantages are apt to discourage self-discipline.

It may well be that the younger generation will discover this before long, and a revival of manners will set in. If not, then some succeeding generation will; for, in the last analysis, civilization depends upon manners and is measured by them—and one or two or even three generations are not likely to pull down civilization. We must be patient and hope. In Nature's evolutionary process, it takes a long time to decide that a thing or an idea is unquestionably profitable. No doubt, fire was discovered and abandoned and rediscovered countless times before it was definitely accepted as part of man's standard equipment.

Where and when the germ of good manners appears in the long evolutionary ascent is not clear. The ape is devoid of manners, but some dogs have very elegant ones, and the great cats have the air of having them even though, in reality, they may be greedy and cynical. Man probably began to find them useful, if not essential, when he organized tribal existence, even as he found the need of a moral code; and the primitive artists in living developed them to the envy and emulation of the herd. As time went on, they became the hallmark, if not the moving cause, in every successful civilization and the badge of its superior individuals. It is probable that Japan's place as an equal at the table of the great powers is due largely to her surpassing national manners. She possesses a beautiful, but poor country, her intellectual genius certainly does not overtop that of the West, her greatest art is second to China's, her industrialism is imitative and second rate, her military and naval strength has been tested only against a corrupt and half-hearted Russia fighting at the end of an ill-equipped Siberian railway—yet, the world recognizes in the Japanese a great people that have developed a notable civilization. It is a triumph of the spirit expressed in manners.

To say that fine manners do not mean the manners of the dancing-master or the fop would seem unnecessary. Fine manners spring from the consciousness of the superior person who wishes to treat others as he would wish to be treated, who stands on his own feet, holds his head high, and seeks unobtrusively to make the relations of life as kindly, as charming, and as beautiful as he can. Occupations which involve habitual hardship or danger seem to foster a natural high breeding. It is met with in railway engineers, in the guides of the mountains and frontiers. If I am not mistaken, I detect symptoms of it in the New York taxi driver whose long days of nervous strain in a hazardous traffic are developing a curious philosophic courtesy. Given this basis of character, the artist that is in every soul seeks to devise an expression for it. With the help of example, precept, and experience in living, his art expands, and we greet the finished product. Fashions come and go, action and reaction succeed each other, but the great lady and the great gentleman stand as conspicuous and secure as the masterpieces of other arts. And this the younger generation and all generations must appreciate or find themselves in the outer darkness, excluded from the high society of the world.

UP YOU GET, *like a brand new person*



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AND AT NIGHT, *Wamsutta Percale's sleepy smoothness lures you back to bed again*

WHEN you are out every day, all day, and half the night in the glorious air of California, you naturally want your bed to be one of those havens of restfulness where you can drop off to sleep as soon as your head touches the pillow.

And that is just what you *can* expect if you stop at any of the long list of distinguished California hotels where Wamsutta Percale sheets and pillow cases are made up crisp and smooth every day on all the beds.

They are the same sheets that you can buy at the Wamsutta Percale counters in any good department store. For there is *only one* Wamsutta Percale.

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The smartest hotels in California provide their bedrooms with Wamsutta

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LOS ANGELES ★ *Los Angeles Biltmore*
LOS ANGELES ★ ★ *Garden of Allah*
PASADENA ★ ★ *Flintridge Biltmore*
SAN FRANCISCO ★ ★ ★ *The Clift*
SAN FRANCISCO ★ *Fairmont Hotel*
SAN FRANCISCO *Hotel Mark Hopkins*
SAN JOSÉ ★ ★ ★ *Hotel Sainte Claire*
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TAUNTON, MASSACHUSETTS
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Milady of fashion, in the day of dashing Hussars and court intrigue, went her social rounds in her elaborately decorated and luxurious Sedan chair

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It is significant, as an indication of superior motor design, that Packard's greatest period of growth followed standardization on eight-in-line cars exclusively.

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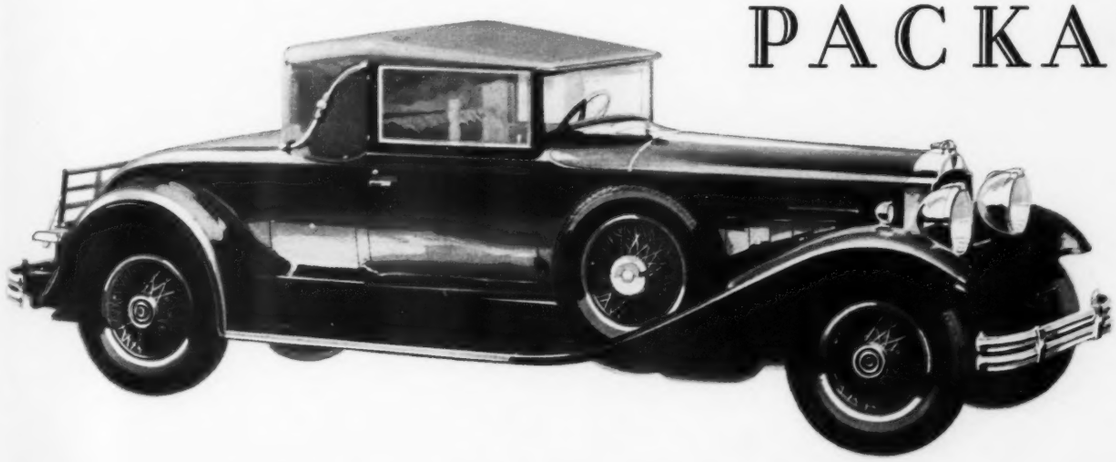
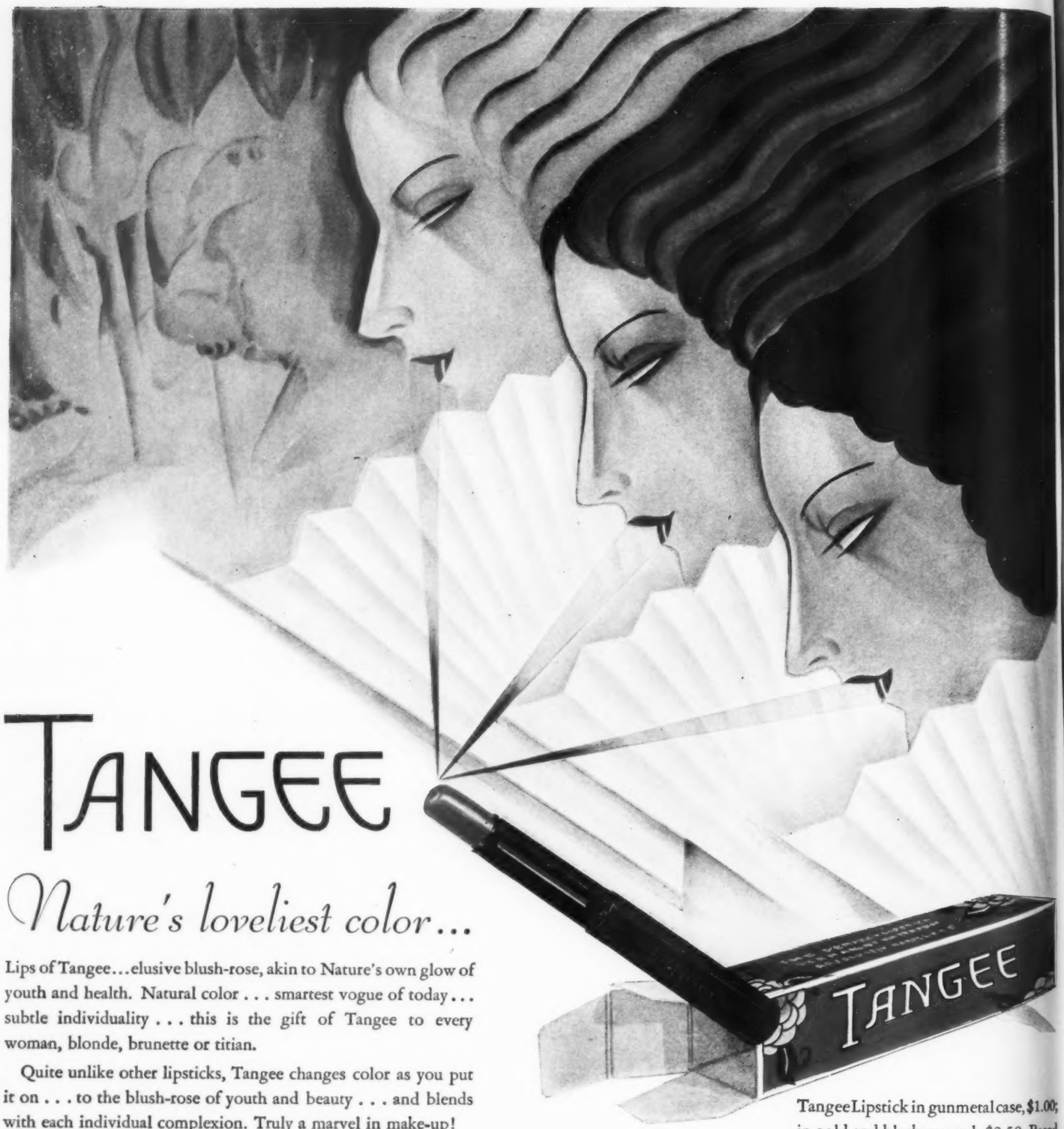
Packard Eights today are outstandingly more beautiful, more comfortable and convenient—more luxurious both in appointment and performance—than any of the famous Packards of history. Three complete lines are available. They cover the entire fine car field and dominate it!

Among the most popular of the eleven models offered in each of the three Packard lines is the practical and distinguished Convertible Coupe—pictured below on the 145½-inch DeLuxe chassis.

PACKARD



ASK THE MAN WHO OWNS ONE



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Nature's loveliest color...

Lips of Tangee...elusive blush-rose, akin to Nature's own glow of youth and health. Natural color . . . smartest vogue of today... subtle individuality . . . this is the gift of Tangee to every woman, blonde, brunette or titian.

Quite unlike other lipsticks, Tangee changes color as you put it on . . . to the blush-rose of youth and beauty . . . and blends with each individual complexion. Truly a marvel in make-up!

The exact shade depends upon your own complexion and upon how much you apply. Tangee leaves no trace of grease or pigment . . . nothing except a lovely glow — so beautiful, so natural that it seems a part of your own lips . . . and as permanent as the day is long.

Ask for TANGEE, *and be sure you see the name* TANGEE.

Tangee Lipstick in gunmetal case, $1.00; in gold and black enamel, $2.50. Based on the same marvelous color principle ...Tangee Rouge Compact, 75¢... Tangee Crême Rouge, $1.00. The new Tangee Powder, blended to match the natural skin tones, $1.00. Tangee Night Cream, for cleansing and nourishing, $1.00. Tangee Day Cream, to protect the skin and as a base for powder, $1.00. The new Tangee Cosmetic, for beautifying lashes, brows and tinting the hair, $1.00. All prices 25¢ more in Canada. The Geo. W. Luft Co., 417 5th Ave., N.Y.

To some people it still seems a bit daring to type social correspondence. The quaint scrawls of the 'nineties have not wholly disappeared. But, of course, Coronatyping, so modern and easy, sensible, smart, has come to stay. To those who know Corona, unreadable writing seems absurd. So it is inevitable that, to the younger generation, Coronatyping is the right way, and hand writing belongs to the days when a coach and pair was a common sight on the Avenue.

Glance at the keyboard below. How quickly your fingers find the right keys. In a few days you can type as rapidly as the thoughts come. If you are engaged in club or committee work, or enjoy creative writing, Corona is indispensable.

Corona is, we believe, the most highly perfected instrument ever made for personal writing. Charmingly finished in modern design to harmonize with any color scheme.

Sold by typewriter and department stores, stationery and specialty shops. Corona, with standard keyboard, costs $60. Corona special, with three-row keyboard, costs $39.50. Many use our convenient monthly payments plan—mailed on request. Would you like to try Corona for a few days without obligation? We shall be delighted to deliver one to your home for trial.

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YES . . .

ARANIUM

Reg. U. S. Pat. Off.

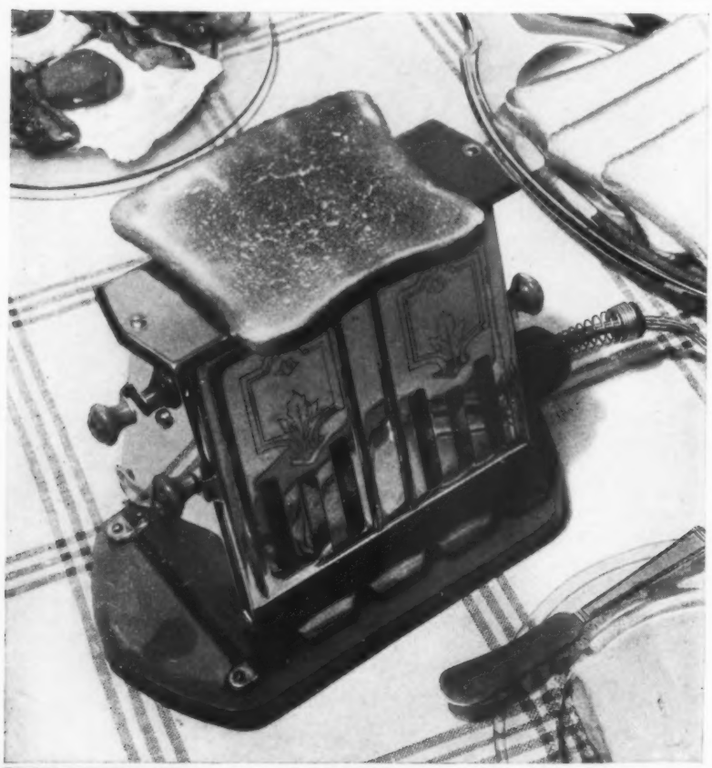
—TOASTERS THAT KEEP THEMSELVES LUSTROUS

WILL YOU ever cease to marvel that though you must polish the butter knives, and rub the silver butter-plates bright occasionally—the Aranium toaster outshines them all, and never needs a touch of polish?

Yes, and you will take Aranium for granted . . . and soon will be having a luminous Aranium bread tray and coffee urn to go along with the Aranium toaster.

These will not tarnish. They are by Manning-Bowman, sole users of this enchanting lustre that first you think looks like white gold, and then, you think, like platinum. If the Aranium toasters shown here are not in a nearby electric, housefurnishing, or department store, send check to Manning, Bowman & Co., Meriden, Conn. Wholesale distributors in Canada, Northern Electric Co.

In large illustration — Toaster **K1235**, *Aranium with handles and base of Catalin — jade, agate or onyx,* **$10.50** *(in nickel,* **$8.50**). *In small illustration — Aranium Toaster* **K1228**, **$7.50**. *(Canadian prices on application.) In both models, lowering the door turns the toast.*



MANNING-BOWMAN

APPOINTMENTS IN ARANIUM

(a superior chromium finish with an extravagant lustre)

SHOPPING FOR THE HOUSE

(Continued from page 82)

shop has a wide variety of other interesting things to make the country house and garden fascinating. Brass dog grates; old urn grates; polished steel or brass fire-irons to gleam in the firelight on a cool spring or summer evening; andirons of unusual design; chimneypieces "carved with figures strange and sweet, all out of the carver's brain"; old oaken bellows and tubs for fire logs; fire-screens with fanciful silhouettes of rushes, huntsmen, or more conventional period designs; and, for the English cottage home, sturdy rush fireplace brooms that one can imagine a witch mounting for her nocturnal visits to the moon. For the roof tops, where "the wind bloweth as it listeth," Todhunter makes quaint and amusing weathervanes of golfers, polo players, mermaids, huntsmen, sea-gulls, and Spanish caravels. Chimney irons for the chimney side are witches, podestà lions, sea-horses, and phœnix. A sign for your country gate may depict your favourite hobby, whether it be dogs, boats, race-horses, Guernsey cows or even your two small children swinging under the apple-tree! Here, you will find decorative roadside mailboxes and hand-wrought gateway and entrance-door lanterns in period designs.

Photograph No. 7 illustrates a small, unusual table that meets the needs of tea, coffee, or cocktail table, or even a tray for the stay-abed. It is made in several colours with charming old prints on the top or in modern designs, and it is from Alice Marks. Alice Marks has, also, several delightful modern tea-services, designed by Jean Luce, of Paris. One has platinum-grey and silver stripes; another is in shining white with little conventional red and black cherry-tree motifs. Here, too, is a modern pewter cocktail set.

Photograph No. 8, on page 83, shows two *tôle* canisters suitable for lamp bases, from The Pillow Shop. These would be charming in a summer house, as would the English floral pictures culled from old botanical books also found there.

The tea-service shown in photograph No. 9 is a modernistic one designed by Lavenia and available from Chez Vous, a shop with an enviable gift of combining the old interior with the modern decorative note.

Photograph No. 10 illustrates an amusing rabbit door-stop for a child's room, from Lord and Taylor.

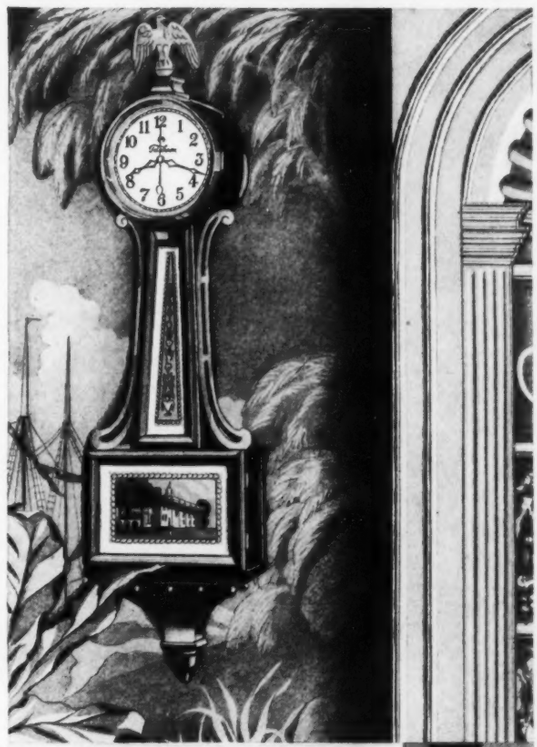
Photograph No. 11 shows an unusually interesting green liqueur bottle and glasses, also from Lord and Taylor. At this shop, one may purchase, also, an affair of three folding cushions of Permatex (which may be safely left out in the rain) that folds up to make a high cushion, a chair, or a mattress for the lawn, the beach, or the edge of the swimming pool. Modernistic flower-pot stands and bridge tables of bakelite and brushed nickel, which, also, may be left out under the trees, are to be found here.

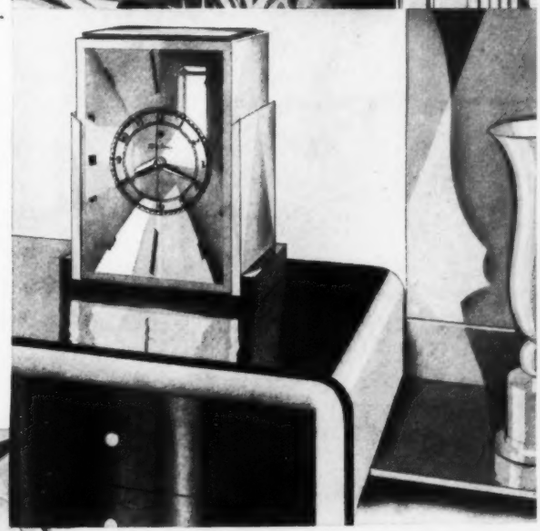
In photograph No. 12 are several glass vases from Alice Marks, interesting in shape and design. The Arden Galleries also have an interesting collection of glass vases. Many of them are large enough for big branches of apple- or cherry-blossoms and long-stemmed flowers, such as dahlias and chrysanthemums. Some of these are of (Continued on page 116)

now a tiny wire tells time!

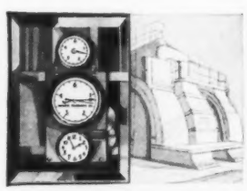
PLUG YOUR TELECHRON CLOCK INTO AN ELECTRIC OUTLET . . . ITS INFALLIBLE ACCURACY IS ASSURED BY THE TELECHRON MASTER CLOCK IN THE POWER HOUSE

ADD TO THE OTHER WONDERS of this electric age, the accuracy of electric time! Over the same slender wire that now brings light and power, time will come to you . . . silent, precise, unquestioned . . . not for one day or eight, but for months and years . . . through Telechron Electric Clocks. • You can connect any Telechron with an electric outlet, set it and forget it. Its tiny motor is driven directly by impulses of alternating current from an infallible Telechron Master Clock at the power station. It eliminates completely the bother of winding, oiling, cleaning and regulating. And because it has no temperamental springs or escapements like clocks that are merely *wound* by electricity, Telechron is immeasurably more accurate and efficient. Its word can't be questioned! • Telechron time has been made as decorative as it is dependable. And inexpensive too. There are period and modern models for every purpose. Skilfully designed, richly wrought of fine woods and metals. Clocks for mantel, desk or dressing-table. Some with chimes. Some with illuminated dials. Wall clocks, kitchen clocks, even alarm clocks. Three are pictured on this page. There are many more at your dealer's. He'll gladly display them. Prices range from $9.95 to $55.* And every model provides the same uncanny accuracy! • Warren Telechron Company, Ashland, Mass.





Telechron
electric time-keepers



This is the Telechron Master Clock in your power house. Checked by radio with naval observatory time, it governs the speed of the giant generators that supply impulses of alternating current to regulate the Telechron in your home. These are the only master clocks used by power companies to furnish regulated time to the public.

top, above: *Madison, an attractive banjo clock in early-American design. Mahogany case with colored glass panels. Six-inch silvered dial. Height 32½". Price $50.*

above: *Modernique, for the home of today—and tomorrow. Designed by Paul Frankl, foremost exponent of modern decorative art. Metal case with brushed silver finish. Height 7¾". Price $50.*

lower left: *Vernon, particularly popular for bedside or dressing-table. Mahogany case. Three-inch gold finish dial, illuminated by tiny mazda lamp. Height 6⅛". Price $21.*

★*The Revere Clock Company, of Cincinnati, Ohio, produces grandfather's clocks and other distinguished examples of fine cabinetwork equipped with Telechron motors. Their prices range from $40 to $1200.*

A panne satin and velvet pajama ensemble with satin "Bridge" slippers from Wanamaker, New York

Bridge slippers, mules, cling strap mules (a new cut originated in 1930), D'Orsays, backstrap mules, beach sandals, comfys... all done in new colors, new manners, new textures... each gaily accenting the lounging mode charm.

DANIEL GREEN

Leisure Footwear

Knowingly fashioned of superb satins, bright new felts, silk crepes, subtle-toned kids, patent leather, metal brocade, our little slippers are always suavely fitted, correctly cut for men, women and children. $2.50 to $10 a pair

THE DANIEL GREEN COMPANY . . . . . DOLGEVILLE, NEW YORK

SHOPPING FOR THE HOUSE

(Continued from page 114)

smoky Daun glass, others of lovely mottled blue and green Holland glass. The Arden Galleries have, also, modern silver lustre Wedgwood place plates and coffee-cups. In the garden studios of the Arden Galleries are smart hand-wrought painted iron garden chairs from California, with backs of laced or basket-weave cowhide. A garden bench of rough wood is made like a long wheelbarrow and may be easily trundled from one shady nook to another. For the woman who likes to cut her own flowers, there is a little rubber-tired flower carriage to be rolled easily down the gravel path or lawns.

Photograph No. 13 shows some delightful Alsatian pottery and linen in bright hand-blocked designs, shown by Mitteldorfer Straus at the Peasant Village. There are, also, sturdy French Provençal furniture for the nursery, small chairs with rush bottoms and tables that are a great relief from the usual pink and blue enamel "nursery furniture." Here, too, you will find little plant sticks topped with gay coloured balls or tiny brass butterflies or rabbits to put among the newly planted flower-beds.

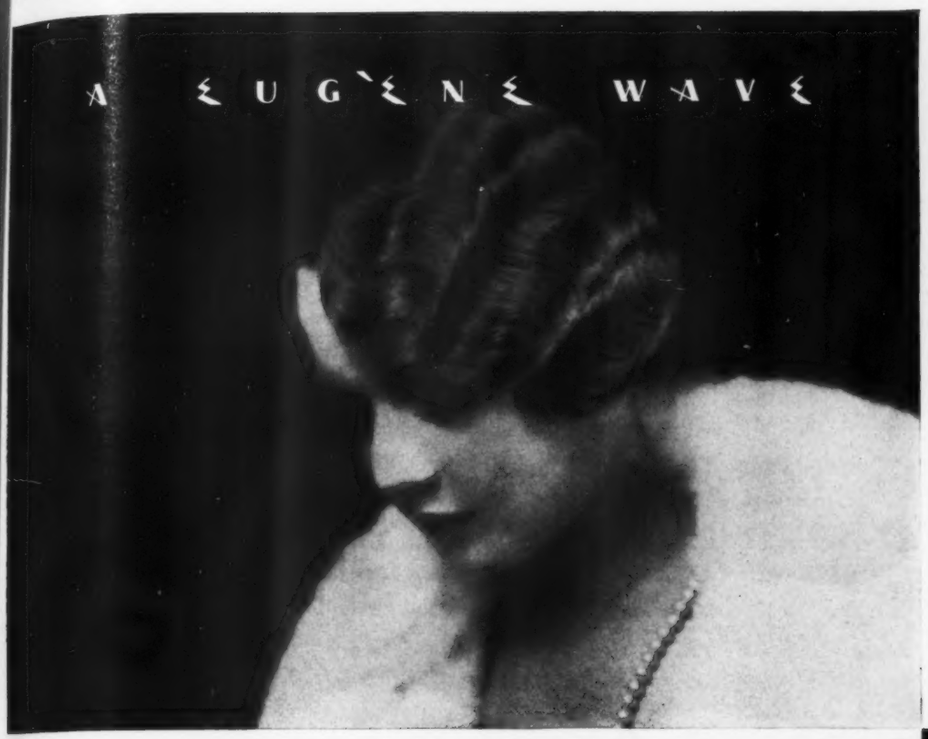
In the photograph at the top of page 114 are some lovely table-linens from Kargère—luncheon and breakfast sets with pastel appliqués of roses, morning-glories, or buttercups, in the modern manner, which would be delightful on the summer table.

The lower photograph on the same page shows two tôle flower-pots after Pillement designs, from The Pillow Shop.

The Frankl Galleries have natural reed terrace and porch furniture upholstered in red leather and strikingly modern in design, though simple in line as may be seen in the photograph at the top of this page. Some smart modern cushions, also from the Frankl Galleries, are shown in the photograph just below. From the Reed Shop appears a new set of furniture made of rattan and solidly and comfortably constructed. This shop has a great variety of decorative and practical wicker porch, terrace, and sun-room furniture, painted in gay colours and upholstered in colourful linens and chintzes. Here, too, are new designs in iron terrace and garden furniture, iron wall brackets for cheerful flower and fern pots, and smoking stands with painted tile tops.

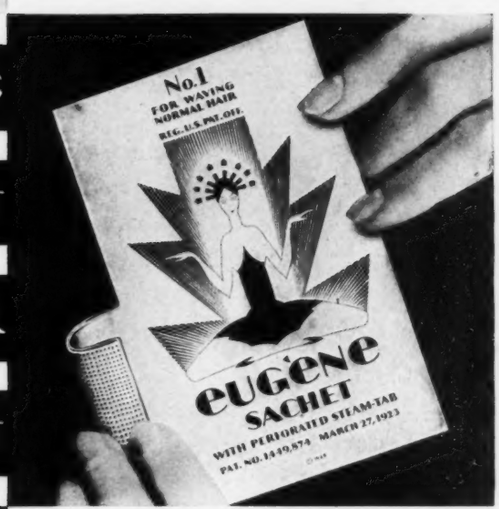
Other attractive cushions are to be found at the Lenox Hill Studio—cushions of twill, linen, and homespun, embroidered with crewel-work after authentic English designs, and more modern ones, depicting hunting-scenes, ship models, and shooting scenes. For the children's rooms, there are also jaunty Cairns, Scotties, and terriers in wool, embossed on gay rose, blue, or black linen backgrounds. This shop also repairs or enlarges old needlework or makes to order curtains and cushions to match existing needlework furniture or draperies.

Rose Cumming, on Madison Avenue, has a pair of candlesticks for the table or the mantelpiece that are truly delightful. Two curving arms spring from a crystal base and are entwined with tiny carved crystal leaves quivering on silvered metal stems. They are quite modern, but have, at the same time, that "old-worldly" charm that many modern pieces seem to lack. At this shop, you will find those large pieces of bevelled-edged mirror (some are smartly engraved) to put under your table centre-piece. Among Syrie Maugham's lovely things, Vogue found a rare old Directoire coffee ser- (Continued on page 130)



The heart and soul of the
Eugene Method of permanent waving
is the Eugene Sachet.
It alone makes possible
the precise directing and control
of the tiny jets of steam
that determine the success
of your permanent wave.
When you pay
the necessarily higher price for a
Eugene Permanent Wave,
be sure that two to three dozen
genuine Eugene Sachets are used.

THIS SACHET IS THE SECRET



Substitute sachets cost less,
but your conscientious hairdresser
all over the world
uses only genuine Eugene Sachets
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For your information, convenience and
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DAVENTREE

A three piece outfit of Crepe de Chine featuring an irregular Polka-Dot Design and the hand faggotted sleeveless blouse. Especially adaptable for street and travel wear. : : : Colors—Black — Navy — Copen — New Green — Brown — Red — all with white dots and white blouses. : : : At your favorite shop.

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530 Seventh Avenue, New York City

davidow

SAINT MORITZ

GOING to Saint Moritz is like going to a house-party in the country. For whether you stay at the Kulm, the Carlton, the Suvretta, or the Palace, you have the impression of being in a huge country house rather than at a hotel. There, you find the same people who were together last year, and the same familiar servants are everywhere. The head waiter in the lounge remembers your partiality for buttered brown bread toast and your preference for drinking chocolate at tea-time. It is all very flattering to your vanity, and, a few seconds after arriving, you feel that the house-party has begun.

Saint Moritz is a habit that, once acquired, is hard to lose. It has a charm of its own that calls you back each year, and, while in spirit it never changes, there are always new things to be seen. This year, there are Cartier's new shop next to Hanselman's, a new bar and a new grill-room at the Palace, and a new bar at the start of the bob run, which has become the rendezvous that "Sunny Corner" was hitherto. Now that the bob run is remade, "Sunny Corner" is no longer the only thrilling point from which to watch the races. You may go to the bar at the top of the run, where you may lunch if you like, and then follow the run, by a path, to the bottom, stopping at the various corners to see the bobs racing by at a speed of sixty miles an hour.

THE CATERPILLAR SLEIGHS

This year, it was clear that the new caterpillar motor sleighs, of which there were only two last year——brought up on trial by Monsieur Citroën and proving to be the excitement of the season—, are coming into fashion. Before long, they will probably replace the horse-drawn sleighs that pull the bobs up from the finish of the run and start off the skiing trips. This innovation does not sound attractive, but the caterpillar sleighs are so picturesque and gay, with their bright coats of paint, like automobiles of the early days, that no one could resent their invasion. They are made with both open and closed bodies, and the front wheels run on skis, making it possible for them to go everywhere, over roads or open fields.

A gaily painted red caterpillar, full of laughing young people, their skis piled in a luggage carrier at the side, fits in perfectly with our modern ways and, incidentally, reminds you more of a gawdy coach than of a prosaic automobile. Already, many are privately owned, and, as yet, there is no convention that prevents them from being as gay as a circus wagon—and the gayer they are, the better they look. The Count de Rivaud has two, which are always conspicuous in the vicinity of the bob run in the afternoon. One has a dark blue open-sleigh body, upholstered in red, and the other has a closed body, painted bright red with blue stars on white stripes. They are wonderfully effective against the snow. When you arrive, you are shown all these new things just as though you were being taken about a friend's estate to be shown the changes made since you were last there. And the next day, you are pointing them out to some one else.

Have clothes changed, too, this year? Yes—a little, though the correct skiing suit is still dark blue or black. You can tell the old-timers from the newcomers at a glance, not only by the way they wear their clothes, but by the colours of their suits, which, if in the best tradition, are dark. Saint Moritz sponsors trousers for women, for women like trousers as much as men. Coming up on the train, women wear little tweed knickers under their tweed travelling suits, changing into skiing trousers as soon as they arrive and wearing them the entire time, even for tea and bridge before dinner—heavy boots and all. When dining in their own rooms, pyjama suits are worn.

Jean Patou made some very charming straight, full trousers for Mrs. W. M. Lindsley Fiske, which she wore with her skiing jacket. For walking, the trousers were worn tucked into fur-lined moccasin boots, but they were loose at the bottom, like sailor trousers, and, when the boots came off, the lady's feet popped out clad in a pair of dark blue leather Perugia sandals. They looked as comfortable as a pyjama suit and were equally appropriate for indoors or out.

COSTUMES AT SAINT MORITZ

From Williams and Cleaver, in London, who are famous for riding-habits, Mrs. Jay O'Brien had a smart long-skirted jacket and a pair of breeches made of brown covert-cloth, rather like riding-togs, which were both smart and practical for trampling in heavy snow. With this, she wore a flannel shirt, a brown beret, and ski boots. The Marquise de Paris took daily walks in a long fur-lined brown tweed coat, under which she wore a coarsely woven orange-yellow sweater from Schiaparelli, with socks to match and baggy black trousers. Lady Rothermere brought leather jackets from London—something quite new, which fasten down the front with a slide.

Instead of the belted jacket, which is usual for a skiing suit, Madame de Gaïnza wore a short, double-breasted jacket, similar to that worn by a chauffeur, of black whipcord, with baggy trousers. Her socks and woolly muffler were in beige, and her tight-fitting cap was made of curly black lamb. Fur caps, especially of black lamb, were very popular this year. Also for skiing, the younger women had something new for headgear—jersey bands that covered the ears and were held in place by strips crossed over the head. They were usually in the colour of their suits—blue or black—or in colours to match their scarfs.

Mrs. Cunningham-Reid had a dark blue skiing suit with brass buttons that gave a new touch. When she went on one of those skiing expeditions in the mountains, where coats are taken off and every one lunches in a sweater or a blouse, she wore a man's flannel shirt striped in two shades of blue, with a tie and braces to hold up her trousers. They were men's braces, very smart, and made her look for all the world like a picturesque English schoolboy. One can buy very attractive braces, you know, only no one ever sees them on a man, and, therefore, Mrs. Reid's braces were the greatest possible success.

CANINE CHIC

The Duchesse d'Albe, who passes several months every season at Saint Moritz, is always the last word in chic. But her dogs' clothes equal hers in smartness. Her grey Bedlington terrier wore a coat of grey lambskin when he went out with her for morning walks, and, when the Duke accompanied her, his dachshund wore a coat with a yellow binding and the initials of his name, "Jimmie d'Albe," also in yellow. (Continued on page 126)

BEATRICE LILLIE *is one of the many lovely Broadway stars who care for their complexions with Lux Toilet Soap*

Beatrice Lillie.. Queen of Laughter.. Queen of Hearts..

● A veritable name to conjure with . . . *Beatrice Lillie* . . . So completely has this delightful English actress endeared herself to America's heart!

First in *Charlot's Revue*, then in *Oh Kay* and *This Year of Grace*, she has won a devoted following, earned a place on our stage distinctively her own.

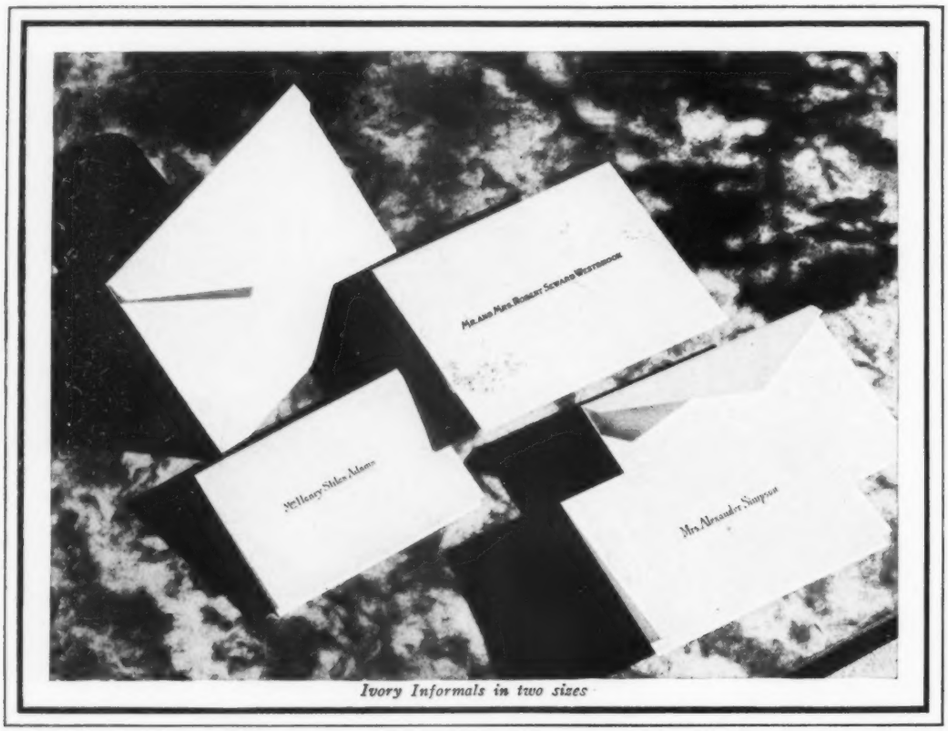
Funny with the lifting of an eyebrow is this talented comedienne . . . Clamorously amusing with the flutter of a hand . . . And, in an irresistibly effortless way, thoroughly engaging to look upon . . . In a serious moment she will tell you that smooth clear skin is ever so important to a lady who would be lovely . . . that she cares for *her* complexion with Lux Toilet Soap. "It leaves one's skin so softly smooth!" she says. "And it lathers freely in any kind of water."

Are *you* using this dainty white soap? You will be delighted with its soothing, fragrant lather—generous even in the hardest water. You will find it leaves the skin amazingly smooth and soft. Use it in your bath, and for your shampoo, too.

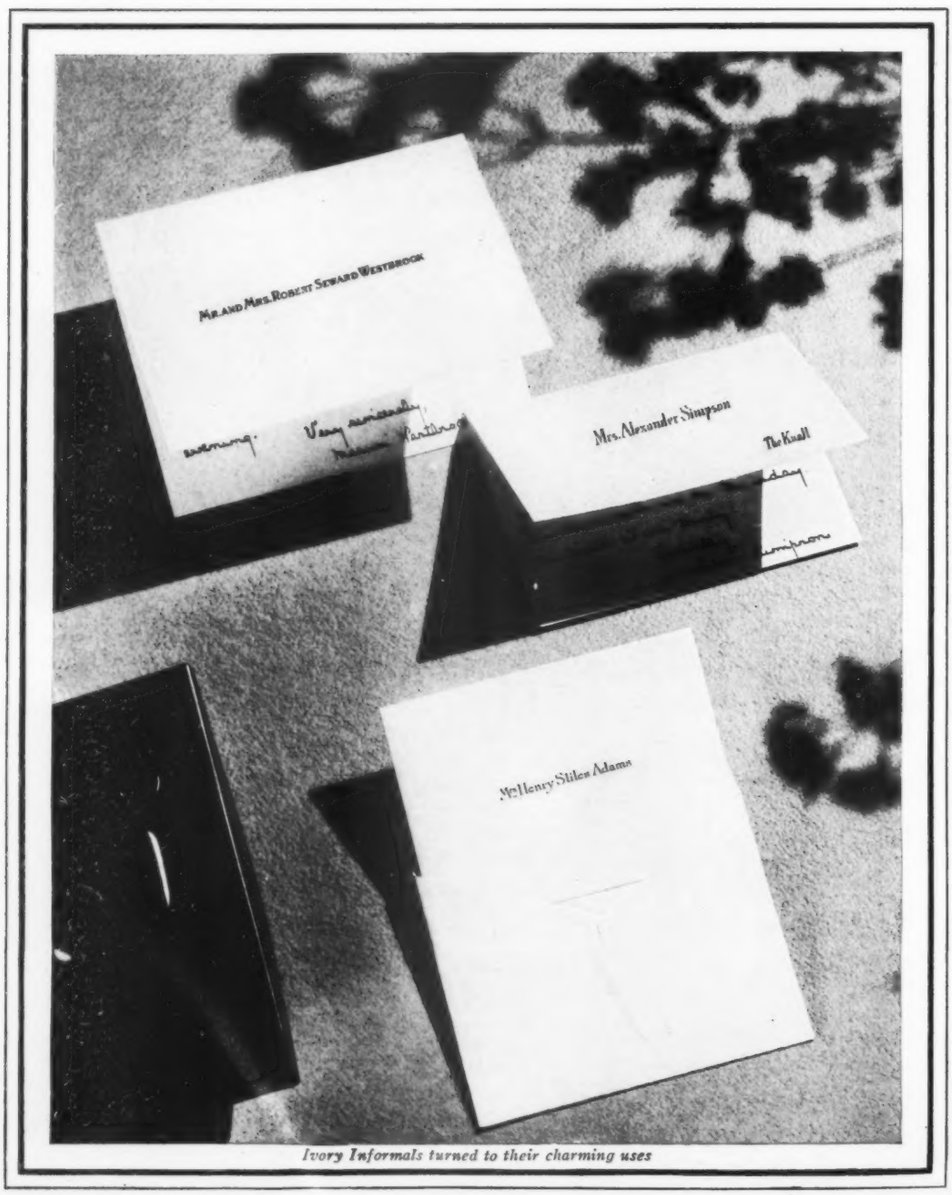
Lux Toilet Soap is made, you know, just as the finest French soaps are. It offers you the luxury which they do at 50¢ and $1.00 a cake, for just 10¢.

● Lux Toilet Soap is used regularly by so many of the famous actresses that it is kept for their convenience in the dressing rooms of theaters all over the country—71 of the 74 in New York!

In Hollywood, 9 out of 10 lovely screen stars use this fragrant white soap—not only at home in their own luxurious bathrooms, but on location, too. For it has been made *official* in all the great film studios.



Ivory Informals in two sizes



Ivory Informals turned to their charming uses

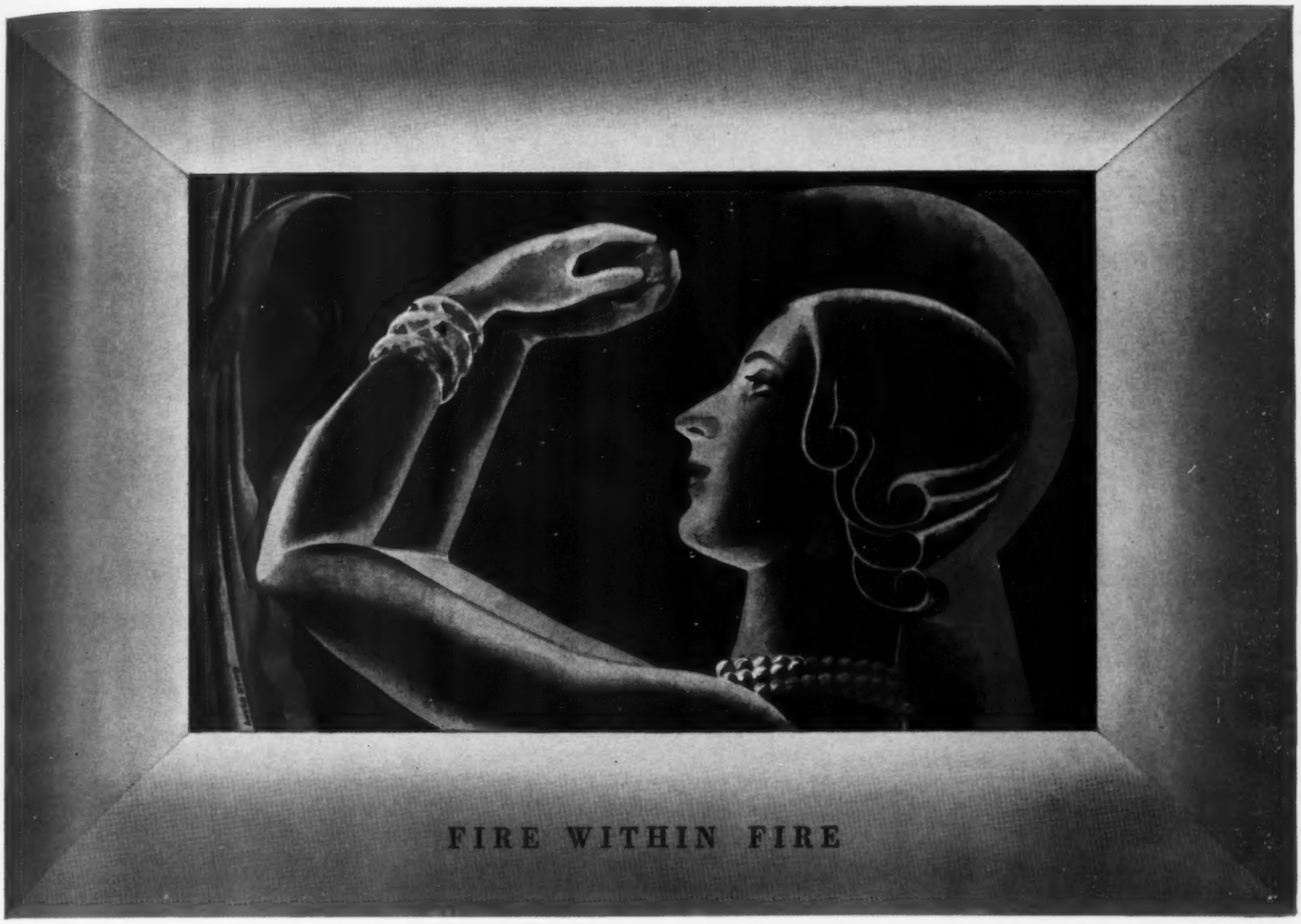
For the woman whose busy days are crowded with task after social task, Crane's Ivory Informals were created. They simplify tremendously the issuing of invitations. Quickly, even hastily written, they yet retain the note of personal interest that is so highly valued.

One is bidden to the little dinner, the box party, the Sunday night affair by Ivory Informals. Invitations to the smaller tea and bridge go out upon them. For the brief acknowledgment they serve again. The debutante uses them for her innumerable thank-you notes. Both engagements and births are announced upon them. They frequently appear as place cards, while for writing the brief message one wishes to send with a gift or with flowers they are ideal.

As invitations, their friendly graciousness reveals a spontaneity sometimes wanting in the severe dignity of the strictly formal invitation. They speak flatteringly of the intimate group which meets for pure enjoyment.

Ivory informals duplicate one's visiting card exactly, except that they are of lighter weight, and have additional writing surface. They may be seen wherever Crane's fine papers are sold. Eaton, Crane & Pike Co., Pittsfield, Mass.

Crane's
Fine Writing Papers



FIRE WITHIN FIRE

THE BLACK OPAL . . . *it seems an unearthly blending of all the rarest jewels . . . the glowing aureoles of pearls, the lighted points of sapphires, the green depths of emeralds, the ruby's scarlet crested flame. And each has captured that elusive beauty equalled only in sunlit clouds at evening . . . in flares from driftwood burning near the sea . . . in the damascened wings of great Brazilian butterflies.* ● *It is a point of pride with Marcus & Company that this house should have exhibited the first collection of these incomparable stones that the world has ever seen . . . a collection which, in the judgment of jewel connoisseurs, stands second to none, even today.* ● *It was inevitable that the black opal should have immediately found favor at the hand of fashion, and occasioned an altogether new and notable mode in jewels. For where could a stone so charming find a better counterpart than in the beauty of those women who seem always to be the cynosure of eyes in the great world of manners!* ● *Black opals, mounted or unmounted, from* $6750 *to* $25.

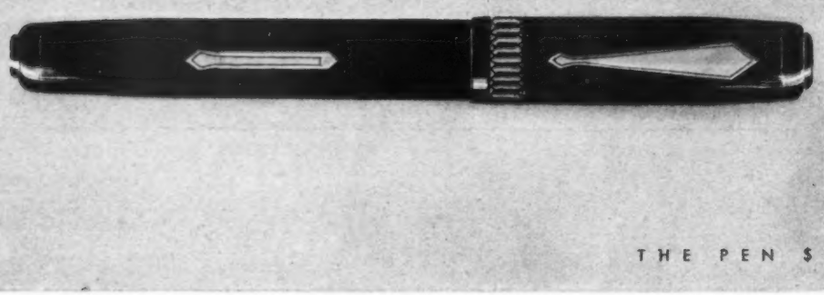
MARCUS & COMPANY • *JEWELERS*

WM. ELDER MARCUS, Jr. *CHAPIN MARCUS*

FIFTH AVENUE AT FORTY-FIFTH STREET, NEW YORK *LONDON* *PARIS* *PALM BEACH* *BOMBAY*

Waterman's new patrician pen — the modern beauty of a long line of distinguished Waterman's ancestors — is offered in five jewel colors; Jet, shown below, and Nacre, Emerald, Onyx, and Turquoise.

Styled to the minute, it is modeled as exactly to a man's grasp as to his modern taste. Beautiful to look at — and how smoothly it glides across the paper! This new pen is



JET THE PEN $10.00

priced at $10, and the matching mechanical pencils are $5.

If you wish a pen at a slightly lower price, there's Waterman's famous No. 7, the pen that offers you a choice of seven pen points. Try all seven — you'll find that *one* of them was just made for you. At $7.

Or, if five dollars is the price you have in mind, Waterman's No. 5, with five selected points to choose from,

JET THE PENCIL $5.00

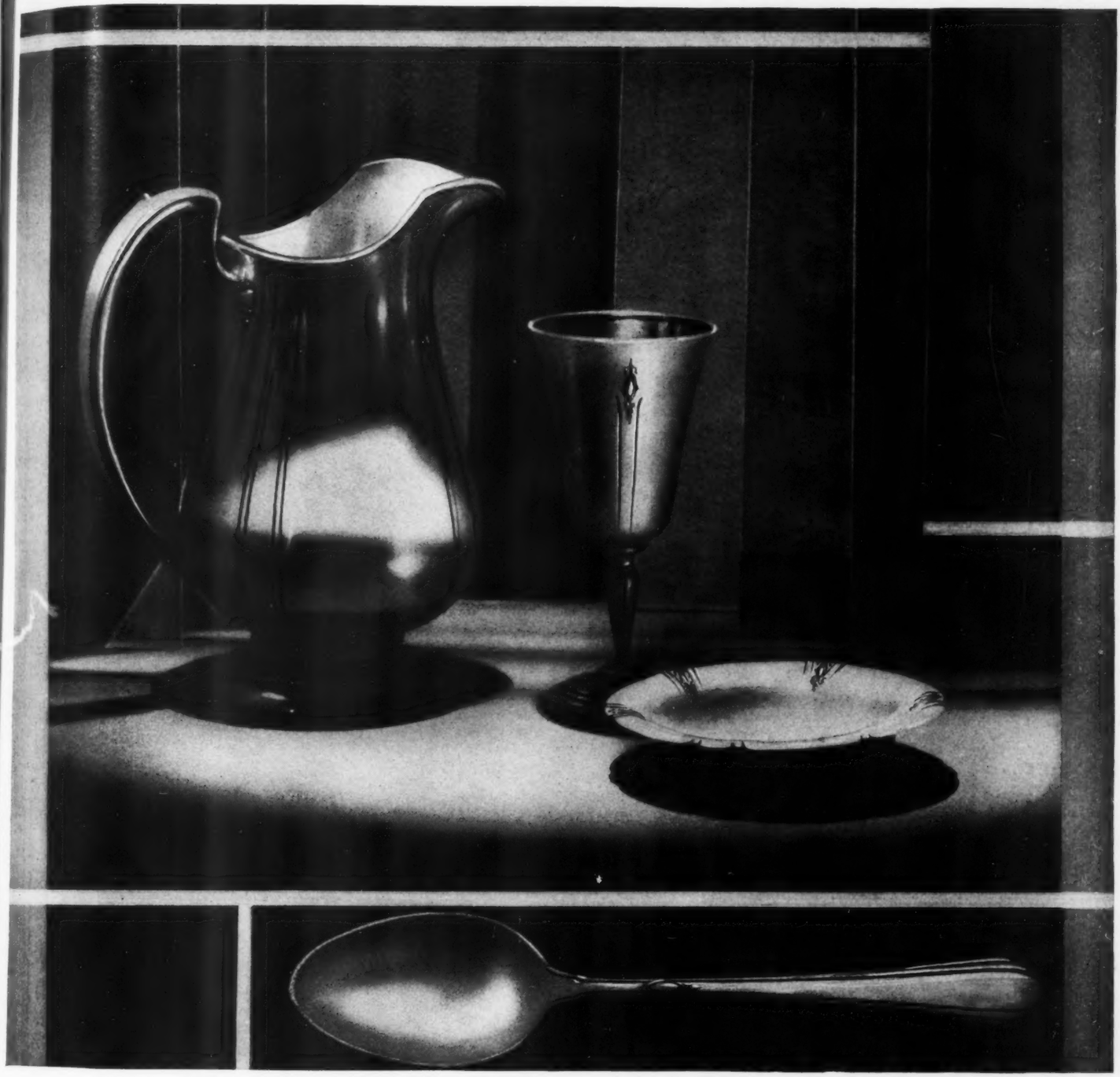
is just the pen you want. And remember, *every* fountain pen writes better if you use Waterman's ink.

Every Waterman's *is guaranteed forever against defects* • Service Stations are maintained at the addresses below for the purpose of making good our guarantee and for servicing our pens as required.

L. E. Waterman Company

191 Broadway, New York • 129 South State St., Chicago • 40 School St., Boston • 609 Market St., San Francisco

Waterman's



If you are a really modern-minded bride, the fresh, vivid beauty of the Lady Diana should bring you great joy. Every piece—from tiniest spoon to gorgeous tea and coffee service—is available in this newest and loveliest of Towle solid silver patterns . . . All Towle Sterling may be purchased on convenient terms through the Sterling Silversmiths' Guild Purchase Plan. Your jeweler will gladly explain it to you.

The LADY DIANA

BY TŌWLE

STERLING SILVER EXCLUSIVELY

Emily Post's Booklet for Brides: Emily Post, famous author of "Etiquette; the Blue Book of Social Usage," standard reference on all matters pertaining to weddings, outlines briefly in a new and charming brochure the more important modern wedding conventions. We will forward a copy upon receipt of 20¢ to cover mailing and handling costs.

The Towle Silversmiths, Dept. K-3, Newburyport, Mass. I enclose 20¢ in coin or stamps for Emily Post's "Bridal Silver and Wedding Customs."

Name_____

Address_____

City & State_____

My jeweler is_____

WESTBURY
SPORTS — UTILITY — TRAVEL
TOPCOATS

A thoroughbred sports coat for the gentlewoman of unquestioned taste. Like all WESTBURY TOPCOATS it has that distinctive air of good breeding.

Smart beltlets hint at a fitted waistline in Fashion's new manner. And the Tea Rose Wolf collar is a fitting climax to the lovely fabric of imported Camel weave.

This is but one of a host of lovely, new Westbury Topcoats for Spring. See them at your favorite shop (you will recognize them by the label reproduced above) or write to Bagedonow — Creator — 265 W. 37th St., New York, and ask for Style Booklet.

WHAT THEY READ

BY DAVID CORT

FOR advanced students in history, or specifically, the middle ages, there is at hand a work from one of the more recondite historians: "THE GOTHICK NORTH" by **Sacheverell** Sitwell (*Houghton, Mifflin Company*). In the usual coarse definition, Mr. Sitwell has, really, not very much to say, except—and this is a considerable crevice—in terms of pictures, colours, and music. He pretends to show in his first chapter why he chose the Gothic north for a theme in preference to Japanese feudalism, the reign of Napoleon III., the Venetian Renaissance, the Songhoi Empire of the Sahara (this is a new one for me), or Mayan civilization, and it boils down to his preference for "six copes of red cloth of gold with blue orphreys with golden-hooded falcons and the arms of Anne of Bohemia" to "cherry-trees under snow, white herons, cranes upon pine-trees, herons in a snow scene, tigers in a bamboo grove, *et cetera*" or "shot taffetas, damask reps, clouded, spotted, checked, and marbled, merveilleux at sixty francs a yard, gold-and-silver brocade from Lyons figured with bunches of flowers in coloured silks, lampas figured with golden palms, brocatelles with embroidered flowers in gold and silver thread" or "Italian eloquence, the spider's web, the lamb of purity, the gilded wheat-sheaf." He selects the descendants of the Teutons and the Goths, then, for their peculiar sort of "taste," their repertory of heraldic devices, and the grotesque perfection of their self-absorbed amenities. The reader, having already begun to read a book entitled "THE GOTHICK NORTH," is easily persuaded to let him choose the Gothic north. But, even then, there are further diversions, preambles and parentheses, in the special manner affected too often by English writers, who elaborate in every detail the moment when the idea of writing a book first came to them, the landscape, the time of day, and a complete psychoanalysis of their state of mind at the moment when the idea came. In this instance, all the evidence in the case for the plaintiff takes us back to his childhood, a spinster drawing teacher, her brother, her father, their dreary home life (pitiful! pitiful!), and God knows when it will all end. It is, to be sure, a little the more tolerable for being simply and pleasantly written. With Chapter III., page 37, the author begins to sketch in a few notes, diagonalwise across the page, listlessly, ever so listlessly, and strangely enough, it begins to get hot, if you are still with us. For Mr. Sitwell has perfected the minor artificing of words in prose. They have for him hard outlines and very brittle, translucent shapes—" . . . and now the harvest comes" (this is a Book of Hours) "and a man and woman are reaping the corn with method, for its yellow and clearly cut comb stands stiffly where their sickles have worked, red poppies and blue cornflowers grow here and there in its body, it is a hot September afternoon, the gold lightning breaks out of a cloud that hangs ominous above the labour in front of them, and the castle stands on a little hill in the other direction, quite safe from the storm that would seem only to threaten the peasant and his crops and never menace the castle-dwellers." On it goes, in a thin, clear, artfully faltering, dissonant tinkle. This dexterity with shades of meaning, moods, colours, and echoes is, as a matter of fact, the perfect solution to the problem he has in hand. And the problem is the most difficult in all historical writing: to recapture not simple events and merely debatable motivations and trends as deductable after the event, but to reproduce what vanishes with its moment and during its moment is not thought worth recording: the very air, the slant of the roofs, the cut and colour of the beggars' rags, heads out of windows, the collective sound and odour of a town on an ordinary day, and the idle thoughts, peculiar to the time and place and peculiar to no other time and place, that flickered in and out of people's heads on that day of all time. Whether or not Mr. Sitwell's lantern-slides are accurate is impossible to say, or impossible for this reader to say, but they are delightful, and they serve to body the dark ages with a special population and atmosphere. On one point, one is intended to react, so let it be done at once. Speaking of tapestries lost for centuries and at last recovered, the author concludes "Now they are lost again—in the U. S. A.," an idiot flippancy. Mr. Sitwell has seen them for England. Let them wait here for another Sitwell.

CRIME DETECTION

"CRIME IN INK," by Claire Carvalho and Boyden Sparkes (*Charles Scribner's Sons*), is a popular and lively account of the major trials in which the late David Carvalho, handwriting expert, testified. It should appeal at once to the large audience that enjoys the unfolding of the devices for detecting perfidy and to the more general audience that is not averse to reading an account of an original and distinguished man. But, by all odds, the most valuable cargo in the book derives from the exhuming of old mysteries, dilemmas, riddles and skullduggeries. The authors mention, for example, that Mr. Carvalho was absolutely convinced that Shakspere did not write the works attributed to him, but they fail to adduce any of the proofs that convinced their subject. Carvalho, also, was persuaded that Marshal Ney, historically presumed to have been executed by Louis XVIII. after Waterloo, survived in fact as a Carolina schoolmaster. Both these conclusions were naturally based on the testimony of handwriting, testimony which in the mind of Carvalho, and probably with justice, stood as incontrovertible. Perhaps the most dramatic story is that of Carvalho's belated rally to the hero in the Dreyfus case, in which his evidence contradicted that of the French expert, Bertillon. Other occasions on which he infallibly separated the counterfeit from the veritable included the Molineux case, the Fair will case, the Rice case, the dispute as to the palimpsest first-century Bible, and so on. Numberless blackmail cases and almost any case in which the identity of the writer of any manuscript was in debate came within his province. There is a degree of magic to the lay mind in the unerring accuracy with which such an expert gets his man, and it is this which lends an air of the supernatural to the whole book. Incidentally, Mr. Carvalho was never more indignant than when asked to read character from handwriting or when it was assumed that he identified a criminal by discovering signs of criminality in his handwriting. He accomplished his miracles merely by identifying handwriting.

HOW NOT TO WRITE

"THE CRUSADES," by Konrad Bercovici (*Cosmopolitan Book Corporation, Inc.*), is a catchpenny warming-over of

(Continued on page 130)

for MRS. RING LARDNER

Elizabeth Peacock designed this delightful new Martex towel

WATERLILY

In Mrs. Lardner's bathroom, Mrs. Peacock has used a flowered paper, robin's-egg blue woodwork, lavender sash curtains that part to show a glimpse of sand and ocean, long beveled-edged mirrors that reflect the light in brilliant patterns, lovely hand-made glass bottles with blue stoppers, a varicolored rug, and the specially designed Martex towel "Waterlily" in lavender

"Waterlily" is the latest of the famous Martex towels designed by well known artists and decorators. A modern all-over flower pattern with the simplicity and informality of really smart things. Distinctive without being in the least bizarre. "Waterlily" in one of its beautiful colors will bring delightful charm to your bathroom

ELIZABETH PEACOCK'S extraordinary flair for color, her sensitiveness to personality and backgrounds, have made her the favorite decorator of a brilliant artistic and literary set.

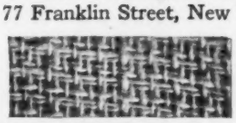
Mrs. Ring Lardner's house, for example, is informal, roomy, colorful, quite suited to her original, delightful family.

For her bathroom, Mrs. Peacock chose a brilliant color scheme, and designed the new Martex towel "Waterlily" especially for it. It is a modern all-over pastel flower pattern—simple, delightfully unusual. It gives the final smart touch to this fresh, inviting room.

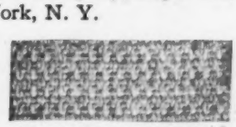
You can give *your* bathroom distinction with the "Waterlily" towel in your favorite shade.

Martex towels are all deliciously soft and fine, yet the special Martex underweave gives them a close, firm texture that lasts and lasts—almost forever. Every tiny loop is held firmly in place no matter how hard you rub. And, of course, Martex colors are absolutely fast.

Ask for Martex towels at linen shops and department stores all over the country. Write us for free booklet, "Famous Artists Designed These Martex Towels." Wellington, Sears & Company, Dept. 702, 77 Franklin Street, New York, N. Y.



The underweave of an ordinary Turkish towel (somewhat magnified) is loose, open and weak

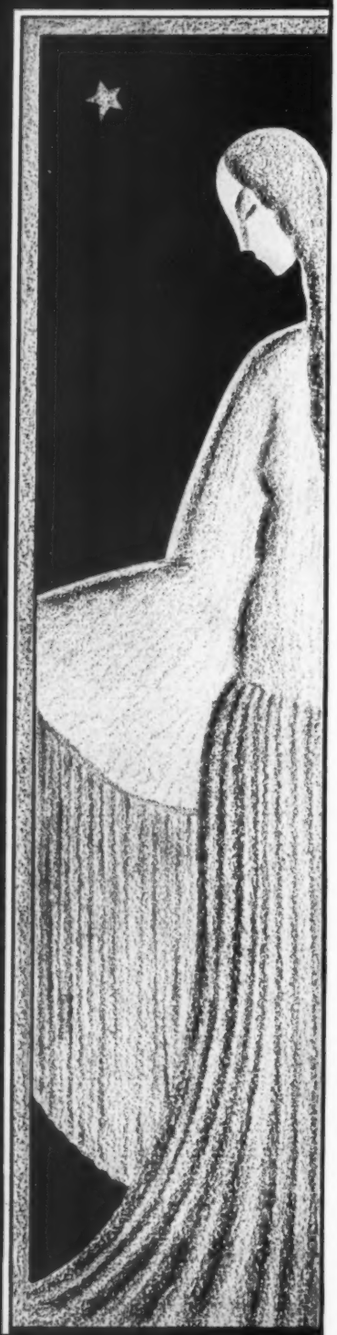


The underweave of a Martex towel (equally magnified) is close, strong and very durable

MARTEX

towels wash cloths bath mats

SHOES by ARMSTRONG



IN KEEPING WITH THIS NEW Mode that calls for curves and natural contour, Armstrong Shoes literally and figuratively mould themselves to the lines of the foot ...Hence their petite charm to the discriminately dressed woman. They happily combine shapeliness with comfort. Madame has only to see them in the stores selling Armstrongs to appreciate their conformity to latest trends in design.

On Sale at Better Shops Everywhere
Since 1878

ADA

D. ARMSTRONG & CO.
ROCHESTER NEW YORK

ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following regulations.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless specially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Mrs. W. J. N.: We are planning a church wedding in the evening. Since our apartment is small, the reception will be held in a hotel; where should the wedding gifts be displayed? May invitations be addressed to "Mr. and Mrs. White and family"? All of our guests will be accommodated in hotels. Should the hotel bills be paid by the bride's parents? What is the proper order for the receiving line? Should the bride put on her going-away clothes at the apartment or at the hotel? Is it correct, in having the invitations printed, to include reception cards for the guests who are to be present at the reception and "at home" cards for the rest? What is the correct length for the bride's train?

Ans.: The evening wedding has no place among social customs, so that you need not be troubled by any etiquette regarding it. The convenient thing is the right one, in your case. We suggest that you do not show the wedding presents. It is not a necessity, by any means, and, in a small apartment, it would be unsuitable. Gifts would naturally be received there, as in the home of the bride, but to give up a room to their display would be rather absurd under the circumstances. In sending invitations, the correct form is "Mr. and Mrs. White," with, separately, "The Misses White" and "The Messrs. White," never "Mr. and Mrs. White and family." Or, one may send only to Mr. and Mrs. White. The bride's parents need not pay the bills of all of the wedding guests at a hotel; they do this for any members of the bridal party, such as bridesmaids and flower girls, but only for these. The groom would do the same for his best man and ushers. At the reception, the bride's mother and probably the groom's mother stand near the door. No receiving line is necessary. The fathers go about among the guests. The bride and groom, surrounded by the bridesmaids, receive congratulations in another group. The bride may change her dress wherever it is most convenient, either returning home or using one of the bridesmaids' rooms at the hotel. Invitations should be engraved, not printed. "At home" cards are not necessary, though many people send them. Reception cards are enclosed with the invitation to the church. A bride's train lies from three to five yards on the ground.

Miss E. M.: Please tell me the correct way to have silver monogrammed. May the monogram or initial be placed on the back of flat silver? Or on fro

Ans.: If silver carries a crest, monogram is usually placed at back of the table implements, but the front if a monogram only is A monogram is always better than single initial. The full monogram a group of three initials looks commercial than one alone.

Mrs. L. F.: Which is preferable library curtains under blue draperies, silk gauze or celanese Should they be as long as the drapery which reach to the floor?

Ans.: We advise the silk gauze curtains. It would be best to them as sash curtains, reaching to sill of the window.

Mrs. G. L.: Will you please give a menu suitable for a luncheon of eight, and also one for a Sun night supper?

Ans.: A canapé is always a pleas beginning for luncheon, since this the only meal at which a canapé a first course is really suitable, and offers such pleasant possibilities taste and decoration. For example, scalloped round of sautéed toast, spre with a mixture of anchovy paste mayonnaise on which there is a t slice of tomato topped by a tiny s of mayonnaise, in the middle of wh is a leaf of parsley or watercress, both decorative and delicious. T could be followed by consommé w diced vegetables ("Printemps"), t broiled sweetbreads, alumette potato and French pease. The salad mi be artichokes vinaigrette, or, possi hot artichokes with Hollandaise sa To complete such a luncheon, the si plest dessert should be served, such a chilled compote of fruits (ste cherries and sections of peaches pears make a good choice, with liqueur sauce). Non-alcoholic liqu are now available in many food sho Coffee would complete the menu. F Sunday night supper, the meal mi commence with a simple course, su as tomato or clam-juice cocktail melon with sections of lime. This c be followed by a platter of delicio cold things—thin slices of chicken a smoked salmon, eggs stuffed wi caviar, and small tomatoes stuffe with cheese. This course should b supplemented by hot rolls. Or the co platter could be simpler—a whole co chicken, for example, and a fres vegetable salad—accompanied by on hot dish, such as creamed mushroom (these may be tinned) and oysters fl voured with cooking sherry. A pleasa dessert for such a meal is toaste biscuits served with cream chees softened with cream and arranged a ring around a mould of colourf Bar-le-Duc jelly.

Mrs. M. H. D.: What is the proper mourning for a widow of middle ag

Ans.: One of the first steps to b taken on going into mourning is t order mourning paper for one's enti correspondence—white paper bordered with black about one-eighth of an inch deep. Deep mourning lasts for a year and consists of all-black clothes, un-relieved by any white, or by all-white clothes in summer. After the period of deep mourning, black is worn, but re-lieved by such white touches as col-lars, cuffs, and jabots. This may be worn for any period of time the wearer wishes.

Mrs. P. L. H.: What should be the seating arrangement in an automobile when a man and wife, driving their own car, have as their guests two women friends, another man and wife, or two guests of very different ages?

Ans.: In (Continued on page 126)

What type of girl is "glorified" today?

JOAN CRAWFORD
Metro-Goldwyn-Mayer

ON THE STREET, out for a stroll—the most stylish and chic women are the pictures of health. There is confidence in their carriage, grace in their movements. Yes, there is the suggestion of slimness about them, but one would never think of calling them thin. "Rounded slimness"—that describes them. They set the fashions.

Today it is fashionable to be healthy. Never was there a more sensible fashion. For with health come true beauty and true happiness.

Nothing is more important to health than wise eating. The gay parties with their soft, sweet foods; the numerous days of "dieting to reduce"; the quickly eaten meals of today—are nearly all lacking in roughage—one important element that means so much.

Without adequate bulk or roughage in the diet, improper elimination usually occurs. It, more than any other one thing, is responsible for lack of health, for premature aging, for the backaches, listlessness and other common ills that take away the joy of living.

Yet this trouble is so easy to relieve—and prevent. One delightful food product is guaranteed. It is Kellogg's ALL-BRAN.

You can eat it in many delicious ways. As a cereal, eat it with milk, with fruits or honey. In orange or other fruit juices. Sprinkled over salads—in soups—or cooked in bread, muffins, etc.

Kellogg's ALL-BRAN contains an abundance of iron, the blood builder. It gives color to the complexion, makes lips red and eyes sparkle. It is a health essential! Isn't this much better than taking pills or drugs that may undermine the health?

Make Kellogg's ALL-BRAN a part of your daily diet. It is the safest and best way to be sure of getting the correct amount of roughage to keep healthy. Kellogg's ALL-BRAN is a vital addition to any reducing diet. Thousands of physicians know its benefit and recommend it to their patients for diet and health. Made by Kellogg in Battle Creek.

SEND FOR THE BOOKLET

"Keep Healthy While You Are Dieting to Reduce"

It contains helpful and sane counsel. Women who admire beauty and fitness and who want to keep figures slim and fashionable will find the suggested menus and table of foods for dieting invaluable. It is free upon request.

KELLOGG COMPANY, Dept. V-3, Battle Creek, Mich.

Please send me a free copy of your booklet "Keep Healthy While You Are Dieting to Reduce."

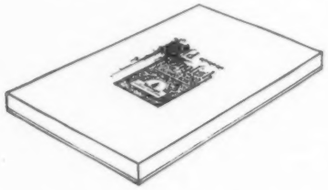
*Name*_____

*Address*_____

HER LETTER

(The rest of what she wrote was his affair)

"I said 'Let us agree on paper,' and you wire back, 'Name the day.' Don't be silly. You know very well that I was talking about our old argument on writing paper, and not about a marriage license. I can't help it if certain things annoy me. Your writing paper does. That's why I'm sending you a box of Montag's Old English Crushed Bond (man-size of course). It's my favorite, so it ought to be yours!"



MONTAG'S OLD ENGLISH CRUSHED BOND is a distinguished, heavy weight, large rag content, hand-deckled sheet. Its fine, two-toned, crushed finish, in a variety of sizes and shapes, is appropriate for men as well as women. *Sold in quire boxes and by the pound with separate envelopes to match, at great savings.*

Fine stores everywhere sell *Montag's* Old English Crushed Bond. *Be sure it's Montag's — look for the name.*

MONTAG BROS., Inc., Atlanta, Ga. – New York Showroom: 200 Fifth Ave.

Montag's

OLD ENGLISH *Crushed Bond*

ANSWERS TO CORRESPONDENTS

(Continued from page 124)

the first case, one of the women guests would sit in front with the man driving and the other would sit beside his wife in the back seat. In the second case, husbands and wives would be separated. If, in the third case, the guests were of the same sex, one would ask the older where he or she preferred to sit.

Mrs. W. F. P.: In introducing one's daughter at a tea-dance, should the father stand in the receiving line? Which is the proper form on cards of invitation, "From five to eight" or "Five o'clock?" Are evening dresses worn or gowns with hats?

Ans.: A tea-dance is an afternoon party, and evening dress would not be worn. You need not wear a hat, nor need your daughter, since you are in the position of hostesses, but you should wear afternoon dresses. "From five to eight," is, we think, better to put on the cards, for it gives fuller information to those who may like to come in late. Your husband need not stand in the receiving line. Men seldom do, nowadays.

Miss M. T.: What is the correct uniform for a chambermaid? For a waitress? What are the correct fabrics? Should caps be worn?

Ans.: Maids of all kinds wear washable dresses, caps, and aprons in the morning, for hard work. The dresses may be straight, slightly fitted, and opened down the front or buttoned to the waist. White or any colour preferred is suitable for morning. Grey or black, in rayon, crêpe de Chine, or broadcloth, suitable for afternoon. Caps and aprons for the afternoon are a little finer than those for morning wear.

SAINT MORITZ

(Continued from page 118)

The time between tea and the very late dinner, which is so fashionable in Saint Moritz, is filled by bridge and rummy. There is always a crowd of people playing in the popular Mrs. Fiske's salon, and, just before everybody dashes off to dress for dinner, her own butler serves cocktails and sandwiches and all those wonderful concoctions of cheese and pastry that are made at Hanselman's, the village cake-shop. It is scarcely believable that one can eat so often and so much as one does at Saint Moritz, but the climate seems to reduce every one instead of being fattening, and it is the only place I know of where no one seems to bother about gaining weight.

Rummy has certainly become a fashion, and it is the greatest blessing to those who do not play a really good game of bridge and who, for years, have felt out of it with the set who play bridge well. But it is very disconcerting to find that the rummy played in Paris and London is quite different from the rummy played in Rome. To begin with, the count is different. However, if you understand the principle of the game, it is not difficult to catch on to the way of playing it in Rome. At Saint Moritz, there was a continual discussion as to who would give in to the other, for, naturally, the Italians much preferred their game to that of the English, and vice versa.

THE FAMOUS HANSELMAN'S

The fame of the cake-shop, Hanselman's, is well known everywhere, for nothing equals the delicious pastries and savouries found there. The whole of Saint Moritz flocks there at every hour of the day, but it has always been particularly chic before luncheon, when every one is to be found indulging in some sort of delicacy, to accompany a cocktail. Hanselman's makes the most delicious canapés of sardines on toast, grilled ham on toast with a mustard sauce, hot eggs in pastry, and miniature Welsh rarebits, of which one can eat several. But, this year, it became generally known that the chef could do more than make pastries, and so it became fashionable to give lunch parties at Hanselman's. I have had several new dishes there that were really wonderful. Their light, fluffy omelette, served with fresh mushrooms in cream, an excellent combination for the first *plat* of lunch, is even better than it sounds. The way spinach *en branche* is cooked in hot cream is better than anything you can imagine. Almost the best sweet I have ever had is their ice-cream cake, which is made of layers of ice-cream, cake, nuts, and candied fruit. As more or less the same people gathered there for lunch every day, first one person giving the lunch and then another, it would seem difficult always to think up a new menu, but there was hardly ever a day when there was not some surprise, and one seldom had the same thing, except by popular request.

THE "HUTS" OF SAINT MORITZ

Naturally, in Saint Moritz, you want to be out-of-doors all day, so lunching away from the hotel has become the rule. There are countless places to go where you can have a picnic lunch, supplemented by coffee and the delicious hot spiced wine that is to be found everywhere, or a hot lunch at some so-called hut in the mountains, of which there are a great many (only they are really more like little hotels than huts). One of the most famous of these is Fextal, about an hour and a half from Saint Moritz, by sleigh. After sleighing that far in the open air, you have a huge appetite, and the lunch seems better than anything you have ever eaten in your life. A big table in the corner of the room is covered with hors-d'œuvre—a very simple variety, like sardines, olives, nuts, French-fried potatoes, sausages, and *pâté de maison*—and there is always a large jug of hot spiced wine, of which everybody drinks several glasses. You start lunch with eggs and hot dogs, followed by cold meats and potato salad, and finish up with those delicious hot pastry sweets that are made in Switzerland, and fruit. After a lunch like that, you must ski back to Saint Moritz to work it off, but, on the way, there is another cake-shop, also run by Hanselman, and here you have something more to eat and, of course, hot drinks.

It is a great life, this life of the big house-party at Saint Moritz, and is it any wonder that it has become famous all over the world? There are other places in Switzerland where the sport is excellent and the climate and the scenery beautiful, but nowhere are these things combined with the superluxury of life at Saint Moritz, where one lives in that incomparable atmosphere of the big country house.

"HIM"

"What Enchanting New Packages"

say FOUR Lovely Users of DAGGETT and RAMSDELL

Virginia Snyder

"I think the new Daggett and Ramsdell packages the very smartest things I've seen," says Virginia Snyder, whose beauty has been praised by many artists. "I don't know which I like better. The chaste porcelain jars with their gleaming silvery tops and black and silver monogram done in the modern manner, or the fascinating crystal-clear bottles that are as practical as they are decorative. I'm proud to have them on my dressing table."

Anita DeVries

The striking beauty of Anita DeVries commands instant admiration in smart gatherings in New York, Paris and her native England. Her husband, John DeVries, famous New York artist, is the designer of all the new D & R packages. "Certainly Daggett and Ramsdell products are worthy to be dressed in the very best containers artistry can devise," says Mrs. DeVries, "for in all these forty years no finer cosmetics have ever been made."

Leila Hyams

Leila Hyams, beautiful blonde M-G-M star, says of the new Daggett and Ramsdell packages, "How lucky for millions of users that Daggett and Ramsdell chose to celebrate their fortieth anniversary with these enchanting new containers . . . they're perfectly stunning . . . as fine as the wonderful creams and lotions that come in them . . . and best of all their price is well within the cosmetic budget of the average girl. I'm charmed with them."

Faye Copeland

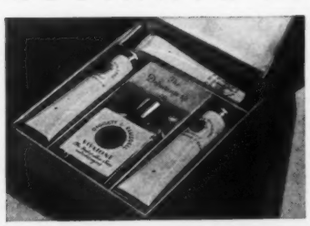
These new packages are already very much at home in Mrs. Copeland's modernistic penthouse overlooking Central Park in New York. "I've always loved these products," she says, "and their 1930 dress just suits them. Particularly I adore the Debutante Kit. It contains enough of the three famous creams and Vivatone to give yourself several complete home facials. Send 50 cents direct to Daggett and Ramsdell for it. It's a real bargain!"

These are the original Daggett and Ramsdell Products in new modern dress. The products themselves have in no way been changed. They are, and always have been, scientifically made of the finest and best ingredients obtainable, following the formulæ that have been found to agree with the greatest number of skins.

V. V. Daggett

FOUNDER

The DEBUTANTE KIT



SPECIAL OFFER 50 CENTS

DAGGETT & RAMSDELL, Dept. K-3
2 Park Avenue, New York.

Enclosed find 50 cents for The Debutante Kit.

Name _____

Street _____

City _____ State _____

SIMPLE NOW TO GET RID OF HAIR

Without Slightest Fear of Bristly Re-Growth!

Not only is fear of bristly re-growth banished but actual reappearance of hair slowed amazingly.

By a total lack of stubble you can feel the difference between this and old ways.

A new discovery that not only removes arm and leg hair instantly but delays its reappearance remarkably

A NEW way of removing arm and leg hair has been found that not only removes every vestige of hair instantly, but that banishes the stimulated hair growth thousands of women are charging to less modern ways. A way that not only removes hair but does not foster its reappearance.

It is changing previous conceptions of cosmeticians about hair removing. Women are flocking to its use. The discovery of R. C. Lawry, noted beauty scientist, it is different from any other hair remover known.

WHAT IT IS

It is a fine toilet creme, resembling a superior beauty clay in texture. You simply spread it on where hair is to be removed. Then rinse off with water.

That is all. Every vestige of hair is gone; so completely that even by running your hand across the skin not the slightest trace of stubble can be felt.

And—the reappearance of that hair is delayed surprisingly.

Neet
Cream Hair Remover

When re-growth finally does come, it is utterly unlike the re-growth following old ways. You can feel the difference.

The skin is left soft as a child's. No skin roughness, no enlarged pores. You feel freer than probably ever before in your life of annoying hair growth.

WHERE TO OBTAIN

It is called NEET—a preparation long on the market, but recently changed in compounding to embody the new Lawry discovery.

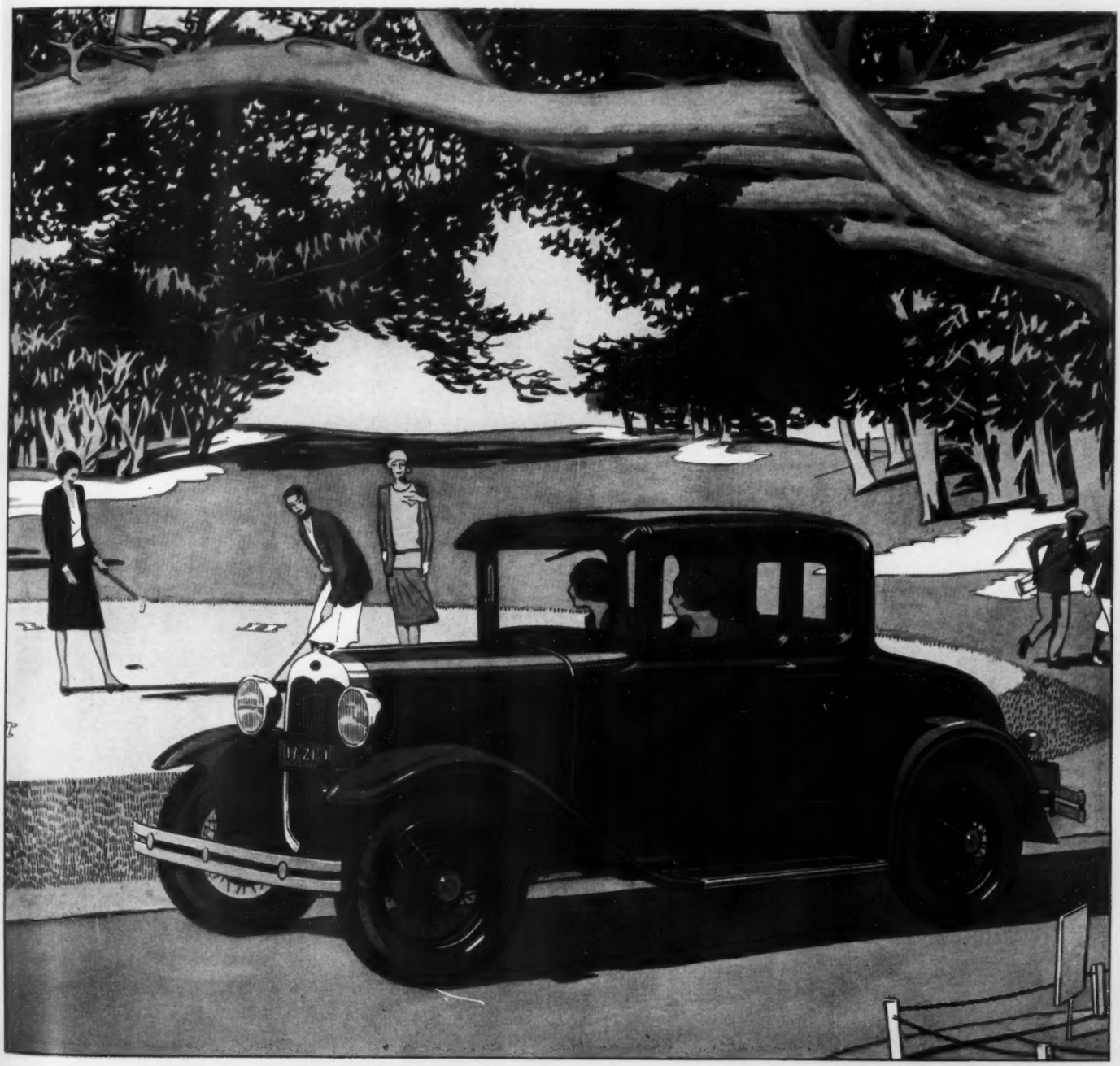
It is on sale at practically all drug and department stores and in beauty parlors. In both $1 and 60c sizes. The $1 size contains 3 times the quantity of the 60c size.

An admired grace of line and contour

SEEING the new Ford as it speeds along the broad highway or parked proudly beside the cool green of the Country Club, you are impressed by its flowing grace of line and contour. « « « « « «

There is about it, in appearance and in performance, a substantial excellence which sets it apart and gives it character and position unusual in a low-priced car. « « « « « « « « « «

To women especially, its safety, its comfort, its reliability and its surprising ease of operation and control have put a new joy in motoring. « « « « « « « « « « « « « «



THE NEW FORD COUPE

Dinner, gaily formal, on subtly tinted glassware

A LONG TABLE, immaculately laid with chastely embroidered linen . . . silver softly glowing in the candlelight . . . flowers delicately pointing a cheerful color scheme . . . gay smiles on the lips of lovely women . . . the civilized masculinity of glistening shirt-fronts . . . and the subdued, crystalline brilliance of tinted glassware flashing in the gleams from candles to silver, brightening with the hue of the flowers, serving—in distinguished, enticing simplicity—the whole range of the dinner from *hors d'oeuvre* to *demi-tasse*. Such is the glamorous recipe by which the modern hostess of good taste, on the Continent and in America, creates her particular dinner parties.

Fostoria
MADE IN U.S.A.

Plain, etched or cut Fostoria Glassware for these occasions, as well as for the less formal table settings, may be selected from a variety of subtle shades including Amber, Dawn, Azure, Green, Crystal, and the incomparable golden glass called Topaz. From this selection, informed hostesses are enabled to complete even the most exacting decorative scheme, and bring to their tables a degree of elegance beyond the reach of even Renaissance Venice or Eighteenth Century France.

FOSTORIA . . . *tableware . . . decorative pieces . . . can be purchased, moderately priced, at the best shops. The tableware is available in complete sets or individual pieces, and replacements can be had at any time because Fostoria is sold* ON THE OPEN-STOCK PLAN. *The glassware can be matched a month or a year from now . . . and fragile as it seems, Fostoria stands up under hard usage and changes in extremes of temperature.*

Send for "The New Little Book About Glassware." It is replete with illustrated details of authoritative table settings and decorative suggestions. The Fostoria Glass Company, Dept. V-3, Moundsville, West Virginia.

THIS BEAUTIFUL DINNER TABLE WAS ARRANGED BY MISS HELEN UFFORD, THE WELL-KNOWN AUTHORITY ON TABLE SETTINGS.

The Face Powder preferred by Two Million of America's most beautiful women

AT ALL GOOD TOILET COUNTERS THROUGHOUT THE COUNTRY AND ESPECIALLY IN NEW YORK AT LORD & TAYLOR—WANAMAKER'S—SAKS, FIFTH AVENUE—SAKS, HERALD SQUARE—STERN BROTHERS

There's a subtle distinction between prints from France and prints in general. Diminutive florals on dark grounds have a hand blocked look in these imported prints of the Franklin collection. This pink-flowered black crepe dress heightens its naive charm with a flesh georgette collar . . . tucked and then freed in a soft ruffle.

Mrs. Franklin inc.

NEW YORK
16 East 53rd Street
PHILADELPHIA
260 South 17th Street
CHICAGO
132 East Delaware Pl.
WATCH HILL
SOUTHAMPTON
BAR HARBOR
YORK HARBOR
PALM BEACH

WHAT THEY READ

(Continued from page 122)

history by a man of some reputation, though I do not remember exactly of what kind. There are several standard rules for expository writing, and the affair becomes an art in the writing of history. Mr. Bercovici breaks every one of them as cheerfully as if he had never heard of them (which I am unwilling to believe). He is repetitious, inaccurate, bombastic, lazy, and he writes like a grammar-school boy who doesn't care very much whether he gets his working papers. It is necessary to reread three pages of Green's "History of the English People" to get the odour of this book out of the nostrils. The first error was in Mr. Bercovici's attempt to write of the Crusades. It would be hard to find a man with a greater congenital inability to understand that age. He achieves not a single picture of a man, and this is something of an achievement where Saladin and Richard Cœur de Lion are the subjects. The author reviews the Crusades as though the subject were a tract for *The New Masses*. The bully boys of those times were hardly genteel, but they were what they were. Mr. Bercovici refuses to accept the fact, he offers them up as caricatures of diabolism. The masses were not a factor historically; it becomes, eventually, a bit tiring and irrelevant to have a man mutter "Horrible! Horrible!" over the thousand-year-old bones of an anonymous rabble. Some of this is the proper subject of history, but the theme never wearies this man. He weeps over them interminably and synthetically, and the reader weeps not at all. The author writes as though he were exposing the barons, as though they were political grafters of yesterday. But the unhappy result is that this belabouring of the obvious disqualifies him from understanding anything else. He brings to them psychoses that would doubtless serve admirably with cloak-and-suit capitalists. And he bungles and hamstrings a magnificent story.

THE THEATRE

A book that demands to be mentioned even without any pretence of adequate reviewing is Sheldon Cheney's "THE THEATRE: THREE THOUSAND YEARS OF DRAMA, ACTING AND STAGECRAFT" (*Longmans, Green and Company*). Its mere physical thickness and comprehensiveness would make it indispensable for any one associated with the theatre in any way, but it is regrettable that the book will not find its way into more lay libraries than the probability promises. For Mr. Cheney has masterfully managed the symphony of the theatre in his book, from its beginnings, Greek, Roman, and Oriental, Ecclesiastical, Mediæval, the Renaissance, Popular Comedy, Spanish, Shakspere, the great Elizabethans, the Puritans, and so on up through Charlie Chaplin and the developments of the machine age. The book is profusely illustrated. The text rests its emphasis on continuity and coherence rather than exhaustiveness. He has proposed to show the interwoven histories of the three branches of the theatre: drama, acting, and stagecraft, certainly a difficult problem in balance and discretion. Scholars will find his achievement a compact omnibus of knowledge, and the curious will accept it as a treasury

SHOPPING FOR THE HOUSE

(Continued from page 116)

vice in gold, green, and brown, depicting the antics of a picturesque huntsman and, also, a black and gold painted tin (or *tôle*) low tea-table.

Of flower vases, the summer hostess can never have too many. Benello and Pillori have these in classical shapes of clear Venetian glass that show the beauty both of blossom and stem.

The Maison De Linge have shining linens and damasks, and here, too, Vogue found a modern dinner-cloth of fine cream coloured Rodier fabric that was simple, but very smart. Amusing summer comfortables, at the same shop, are made of quilted linens printed with old map designs of the charted seas or of toile de Jouy. Voluminous beach towels of Turkish terry cloth with soft green, grey, blue, or yellow stripes are available from Arnold Constable.

The summer nursery will probably need a little redecorating, and, at Esther Markham's, you will find charming lithographs and paintings of plump, elfin children by Nura and hand-woven rugs for the floor by the same artist. This shop has some excellent little modern lamps and also modernistic tea-cloths and luncheon sets embroidered on net, from the Wiener Werkstätte. For the porch or terrace table, small, bright, hand-blocked linen luncheon and tea-cloths are a cheerful suggestion.

After one has been enthusiastic, but, perhaps, a trifle impractical about this shopping for the summer house, the time has come to attack the more pressing problems. If you are to have a new staff of maids, you will want new uniforms. Oliver A. Olson has these in a new celanese taffeta for the afternoon—a cool, comfortable, and practical material. The bodices, this season, are slightly more fitted, and the skirts longer. They are made in black, grey, brown, and wine colour or may be made to order in any desired colour. An apron that would be becoming to a small maid is of white net edged with gathered point d'esprit and has a tiny bib without straps. A maid in a modernistic house (this is one of those small details that make perfection!) should wear a modernistic apron, and there is one with a diagonal cut at the bottom, trimmed with a flat narrow edging of net lace. Cap, cuffs, and collars may be had to match. The morning uniforms are of chambray in gold, green, rose, orchid, blue, or white, cut on straight lines.

And now we have reached the nervous centre of the house, the kitchen. It is barely possible that a cook surrounded with sets of lemon-yellow, pervenche-blue, or Irish-green bowls, jugs, pots, pans, coffee, sugar, flour, and spice canisters to match, from Oliver A. Olson, might find her aesthetic sense so aroused that she could be induced to remain over the week-end! The marvellous, gleaming copper skittles, pots, and pans lined with silver that are the pride of so many fine French kitchens are now being manufactured in this country. You may buy a set that will wear a lifetime at Joseph Heinrichs', 9 West Forty-Fifth Street. The Kitchenette Shop has attractive oil-cloths with all-over designs and pantry and kitchen-shelf canisters painted in colours with the same design as the oil-cloths. Here, also, one may purchase huck kitchen towels in pastel checked ginghams and chintzes that are suitable for kitchen windows.

"Palmolive is *the* soap which thoroughly cleanses the skin

. . . and at the same time reveals *natural* loveliness"

says the celebrated

LEON DESFOSSÉ

—one of the best known of all Parisian beauty specialists

Desfossé has a most unusual salon in Paris . . . mosaic floors, marble walls, lend an elegance of background women delight in.

"Palmolive is so effective because of a unique blending of the palm and olive oils it contains, agents which cleanse and soothe the complexion, and at the same time bring out natural color."

L Desfossé

The cosmetic oils in this famous facial soap are your best safeguard against modern dangers to skin beauty.

IF you've been to Paris . . . if your friends have been to Paris . . . you probably know of the chic beauty salon of Desfossé on the Rue St. Honoré. The establishment Desfossé has been a training school for many of the now famous French specialists, including Emile Massé of the Rue Daunou.

Desfossé, himself, was called to Madrid to attend the members of the Spanish Court at the time Alfonso XIII was crowned king. He was also called to Germany to attend the princesses when the last king of Saxony was crowned.

It is a man of such international professional importance who urges you to use Palmolive Soap. He says: "I always advise my clients to wash with Palmolive Soap and warm water, making first a lather with both hands, then thoroughly rinsing with warm water and with cold, thus toning up the complexion."

Desfossé is not alone in his opinion of the tonic effects of palm and olive oils in soap. Today, a tremendously impressive group of more than 19,800 beauty specialists—throughout the world—advise Palmolive Soap.

Ordinary soaps won't do

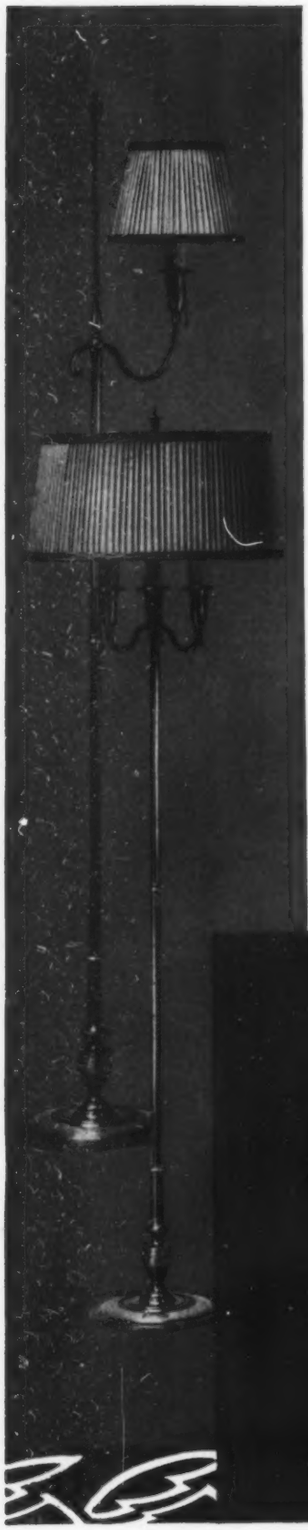
Beware of using crude soaps, soaps made of undesirable fats, soaps artificially colored or highly perfumed. They may be harmless. But to experiment is dangerous. Palmolive is made of no other oils but those of palm and olives. It is these oils which give it Nature's own green color. They make unnecessary the addition of heavy perfumes.

"The skin must be thoroughly washed, but care taken to employ only the soap which gives the greatest benefits with the least inconvenience," the great Desfossé warns you. Ordinary soaps may be irritating. You should not experiment when it is so easy to buy Palmolive. Millions use it for the bath as well as the face.

You will find it safe, protective, bland and soothing. The world's greatest beauty experts advise it. Try Palmolive and you will understand why.

Retail Price 10c

PALMOLIVE RADIO HOUR—Broadcast every Wednesday night—from 9:30 to 10:30 p. m., Eastern time; 8:30 to 9:30 p. m., Central time; 7:30 to 8:30 p. m., Mountain time; 6:30 to 7:30 p. m., Pacific Coast time—over WEAF and 39 stations associated with The National Broadcasting Company.



A ROOM
is never smarter
than its LAMPS

Miller Lamps, like the homes they enhance, are modern, decorative, smart, expressive of the era in which we live. True examples of the Miller artistry in lamp design are the new lamps on this page. Designed for modern homes they have a simple, classic beauty. Designed for modern uses, there are lamps for every nook and cranny . . . table lamps, floor lamps, bridge lamps. And every woman of taste will be surprised that she can choose such lamps at such moderate prices. For they are very inexpensive!

In addition to the three lamps shown here, there are five other designs in this new line which you will want to see now at your favorite dealer's. Ask for the display of Miller Lamps by name. Should your dealer not carry them, write us immediately for information.

THE MILLER COMPANY
Meriden, Conn.

"Pioneers in Good Lighting Since 1844"

MILLER LAMPS

OF DISTINCTIVE CRAFTSMANSHIP

SPRING SHOPPING

(Continued from page 68)

buttoned, or belted—and not held as a wrap.

It stands to reason that the suit will not entirely replace the separate dress, for the dress is still an indispensable part of a woman's wardrobe. It is the treatment of the bodice that makes a 1930 dress look new. There are bodices intricately cut, often trimmed with a contrasting colour at the neck-line, and made with a variety of sleeves. They may be of silk, plain or printed, or of lightweight woollen, like the one shown on page 69. For early spring wear, these woollen dresses are increasingly smart, and they have all the characteristics of a silk dress.

THE NEW PRINTS

Prints belong most emphatically in the daytime mode, where they share equal honours with plain fabrics. But, this year, a smart print has a new look in both colour and design. The best effects are achieved by lozenges, checks, plaids, pin dots, necktie patterns, and small flowers printed on crêpe de Chine, crêpe marocain, and the ultrachic façonné silks. There is, also, the slightly larger floral pattern widely scattered on a dark background. In general, the light print on a dark background is the smartest for daytime, although there are charming exceptions to this in black or brown printed on pink or blue.

It is interesting to note that almost all daytime clothes show some use of contrasting colours. In suits, the blouse contrasts with the jacket and skirt. In dresses, plain or printed, some use of a contrasting fabric on the neck-line or scarf is very chic. Black-and-white and blue-and-white are the most important combinations. Then, there are the smart combinations of brown or black with pink or blue. Often, a navy-blue suit has a lighter blue blouse, or a green suit has a lighter green blouse.

AFTER DARK

The shops have taken up the informal evening dress as a special feature, and well they might, since the dress for informal evening occasions falls into as definite a category as does the dress for sports. This type of dress for informal dinners is cut so that it covers the top of the arm, even if only with a few inches of material, or, when it has no sleeves, it has an accompanying jacket or capelet. Lace, chiffon, and crêpe roma are the smartest fabrics.

Very amusing are the new evening hats that have blossomed out as a complement to these informal evening dresses. They are close fitting and casual in character and very popular when made of satin. The shops also show many new models of the Agnès type, of hair-braid and of grosgrain. The hair hats are the newest and smartest expression of this promising mode.

The formal evening gowns are spring interpretations of the models worn during the winter. Ankle-length dresses with more or less even hemlines are decidedly to the fore. Trains are for specialized use—either for dresses worn at home or for very formal occasions. The dress for general evening wear about town is not encumbered with a train. It is very chic to have an accompanying cape or jacket with your evening gown, and the cape is decidedly the smarter. These, of course, match the fabric of your gown, which is smartest of crêpe roma, with chiffon, crêpe de Chine, and lace still very good. Vogue feels that, whereas every woman will want a charming printed chiffon evening dress, the plain fabrics are the most chic. Palm Beach reports confirm this, but tell us, also, of very smart printed chiffons in the bright bird colours on black and the lovely Laurencin pastels in varying combinations.

For evening wear, all-black and all-white are still of outstanding chic, with the lovely soft pastels as a very close second. The pastel pinks and blues with a watery or robin's-egg cast are becoming and very smart.

ACCESSORIES TO CHIC

All the perfect accessories to accompany the suits and ensembles shown on these pages are to be found in New York shops. And, of course, Vogue believes that it is far better to spend your time and money in assembling one complete ensemble of suit and accessories than to have two costumes without the correct shoes, hat, and bag to go with either one of them.

Bags still retain their simple lines. For spring, the smart fabrics are calf, pin seal, crêpe de Chine, and felt. These are to be found in all colours and are particularly smart when matched with the shoes or the hat.

Shoes are showing an even greater tendency than in the past season to turn into pumps. This is true of both walking shoes and evening shoes. There is nothing smarter than the simple opera pump with or without a little trimming in a contrasting fabric, preferably in the same colour. The one-strap and the Oxford, however, still have an important place in the daytime mode.

The shops offer many delightful additions to your wardrobe in the way of hats and scarfs or scarfs and bags to match, and even such amusing combinations as the vest-blouse and beret for sports wear shown on page 68. These accessories give a last little fillip to the wardrobe and add immensely to the chic and variation of the whole costumes.

THE PARIS OPENINGS NUMBER

The next issue is our Paris Openings Number, dated March 29, and, to the smart woman, it is much more important than the first crocus. For through its contents, photographs, and text, she will know what are to be the favoured fashions for the new season—the lengths, the silhouettes, the colours, and she will recognize the beauty of the Grecian line in a modern classic mode. This issue appears on March 27

mrs laurance armour

the bedrooms of her new chicago home are equipped with luxurious beautyrest mattresses . . . . .

•Walls covered with the same gay chintz that makes the draperies — deep, soft chairs also chintz-covered, a cozy fireplace, and the most gloriously restful-looking beds to sink into!

mrs laurance armour entertains extensively and is an exceptionally gracious hostess

● Everything in Mrs. Armour's beautiful Lake Forest home speaks of gracious hospitality and a distinguished taste. Here are lovely gardens, large sunshiny rooms whose cool colorings and spacious arrangement breathe restfulness and charm—and ever more charm. ● Significant of Mrs. Armour's thoughtfulness for personal comfort throughout her household, are the "really comfortable" Beautyrest Mattresses and Ace Box Springs with which the room above is equipped. ● Mrs. Armour says, "I first slept on a Beautyrest Mattress on a ranch in Arizona, and I was delighted with it. Now I have them in my own home. I understand that the Simmons Company have brought out a second mattress of a similar type for a still more reasonable price. It seems to me quite extraordinary—most progressive." ● The Beautyrest Mattress, $39.50; Ace Box Spring covered to match, $42.50; Ace Open Coil Spring, $19.75. The new Deepsleep Mattress at a popular price, $19.95; Deepsleep Box Spring, $27.50; Slumber King Spring, $12.00 . . . Beds $10.00 to $60.00. Simmons Company, New York, Chicago, Atlanta, San Francisco.

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Simmons

beds • springs • mattresses and BERKEY & GAY furniture

Pinehurst hats

fit like a glove

Witness the Radcliffe (a new Pinehurst Hat) . . . . how smartly its interesting new lines frame the face . . . . how snugly it moulds itself to the contour of the head . . . . and whether selected in one of the New Straws or Felt — you are assured, always, of a perfect fit, for all Pinehurst Hats are made in 13 headsizes — 6½ to 8 . . . .

Seven-fifty to Fifteen Dollars

Pinehurst Hats are featured by leading stores in most principal cities

J. BLOOMFIELD CO., Inc., NEW YORK
101 West 37th Street

thirteen headsizes

Porry-Pastorel, Rome

WITH HOUNDS IN ROME

By LIDA L. FLEITMANN

I AM often met with a polite smile of incredulity when I state that I am going to Rome for the hunting! To the majority of Americans, Rome means the Coliseum, the Sistine Chapel, the Doria Palazzo, or perhaps an audience with the Pope.

Only seasoned sportsmen realize that in Rome one can get four days a week of excellent hunting with two different packs of hounds; that the galloping over grass-land is as delightful as that in Leicestershire; that the post-and-rail fences will give one as hard a toss as any at Meadow Brook; that the foxes are as wild and elusive as those in old Virginia, and that not far from the historic Via Appia are kennels and stables that compare favourably with any in the world.

Indeed, for those who follow the swallow to a mild and sunny winter climate and who prefer to mix the joys of sports with those of cosmopolitan and metropolitan life, Rome is the ideal hunting-centre. During my first season with Roman hounds, I was enchanted by the Italian setting for the scarlet coats of English tradition—grass-land stretching to the Mediterranean, sparkling blue in the distance like the wing of a Brazilian butterfly, a background of turquoise

The Roman Hunt, not far from the historic Via Appia, has kennels and stables (in the background) that are equal to any in the world

Alban hills only slightly less blue than the sea, and from every rolling hilltop a view of the Eternal City and Saint Peter's dome glistening in the sunlight. Even had sports been poor, it would have been a delight to gallop lazily over these downlands, to watch the flocks of sheep and their solemn Biblical-looking shepherds, to observe the quaint charcoal-burners sending up their thin thread of smoke against the sky, and to see the flocks of plovers winging their way across Italy.

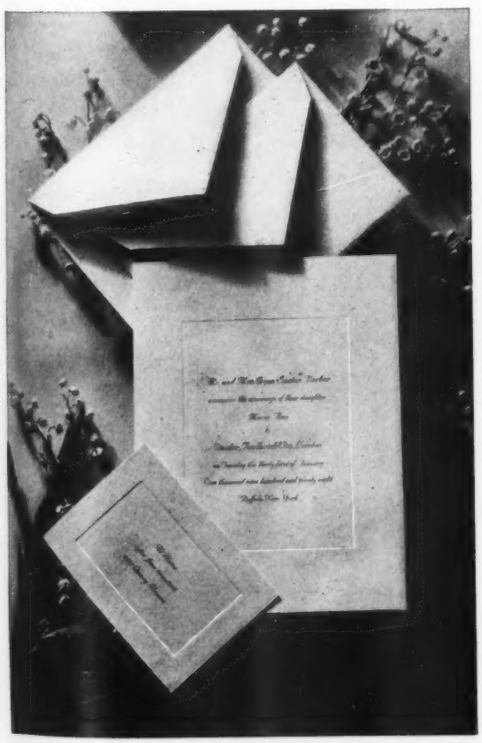
But sport is so good that one has little time for delightful and lazy contemplation. It is not only very good, but it affords one an unexcelled opportunity to observe, on alternate days, the work of English as against American hounds, providing sport in an almost identical country.

Let us begin with the Roman Hunt, the Società Romana Della Cacia alla Volpe, which by right of its age, history, and size is "the" Hunt of Rome. Started by Lord Chesterfield during his sojourn in Rome some one hundred and fifty years ago, it has hunted the Campagna almost without interruption until the present day. There were two exceptions: the few short years when, following a fatal fall of Prince (Continued on page 136)

Jim Brown, one-time huntsman to the Cheshire under the Duke of Westminster, hunts the Oriolo Hounds—the famous American pack belonging to Count Dentice Frasso

VEIL BY BERGDORF-GOODMAN, FIFTH AVENUE · INVITATIONS BY LINWEAVE

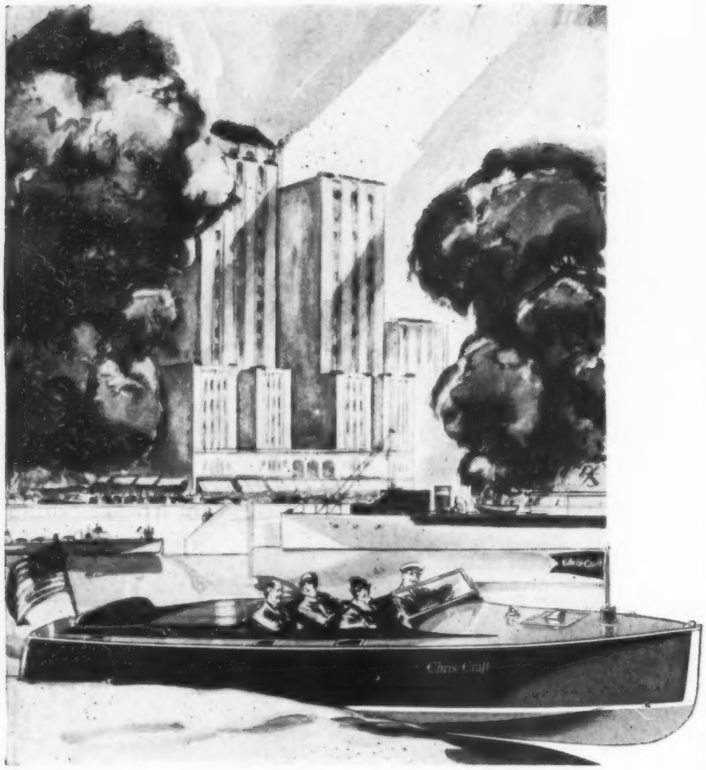
For the bride who would have a notable wedding



THAT indescribable aura which surrounds the bride with the veiling mystery of love makes every detail of her headdress, her frock, everything supplied by her florist and caterer, important, and this careful attention to well-chosen detail should begin with the invitations that herald the great event — they should be engraved upon the ultra-correct Linweave Wedding Papers — which can be supplied by the smartest shops everywhere . . . Write for a copy of the charming "Little Book of Bridal Veils," showing the newest draping of veils by leading Fifth Avenue couturieres and the newest wedding papers, too. Linweave, 21 Cypress St., Springfield, Mass.

Linweave

WEDDING PAPERS · ·



The 20-foot all-mahogany Chris-Craft runabout is priced at $1895; the 22-foot runabout at $2195 and $2595.

A TREASURE chest of bountiful health lies open to the Chris-Craft owner. Life on the water offers a multitude of thrills and pleasures not known on land.

One may splash about at the swimming raft, take dinner at the distant yacht club, then swing past a dozen miles of shoreline to evening social affair in remarkably short time.

Chris-Craft days are full of joy. Go fishing, step out and win a race, entertain guests in delightful comfort, or just loiter among wooded islands. A whole new range of pleasures begin at the water's edge and all are spread before the Chris-Crafter for his choice.

Distinctive among the 24 models of the 1930 Chris-Craft fleet are the 20 and 22-foot runabouts. They are luxurious, deep-cushioned, 9 passenger Chris-Craft. They go like the wind, yet are easily controlled by boy or girl. They start, stop, steer, turn and reverse like an automobile, yet they are infinitely more flexible.

Priced at $1895, the 20-foot Chris-Craft runabout is the lowest priced Chris-Craft ever offered. The 22-foot Chris-Craft is listed at $2195 and $2595, offering a life-time of dependable water transportation.

Illustrated catalog may be had by writing Chris Smith & Sons Boat Co., 343 Detroit Road, Algonac, Michigan.

24 CHRIS-CRAFT MODELS
Runabouts—Sedans—Commuters—Cruisers—Yachts
20 to 48 feet—$1895 to $35,000

Chris-Craft
World's Largest Builders of All-Mahogany Motor Boats

WITH HOUNDS IN ROME

(Continued from page 134)

Odescalchi, the Pope placed a ban on hunting and again during the four years of the Great War. This noted Hunt has numbered among its members and subscribers many celebrities—including the Empress of Austria. The present M. F. H., Marchese Casati, is a thorough going sportsman, who is not only a cordial and charming Master, but who can hunt his own hounds with the best of them.

The country hunted by these hounds lies within a radius of forty miles from Rome, and the furthest meets are at a distance of twenty-five miles from the city. To these, most of the horses are sent by train. The nearest meet is only five miles from the gate, but, on account of the growth of the city and the intensive cultivation flourishing under Il Duce's régime, this type of meet is gradually becoming rarer. But whether the horses go to a near or to a distant meet, it means, in any case, a long day. Hunters often have to leave their boxes at six A. M. and do not return until nine at night, so that stout horses and good-doers are a necessity.

The cavalry school from Tor di Quinto, none too well mounted on small Sardinian or Sicilian horses, ride hard and straight to hounds

About seventy-five people usually turn out at an average meet, although this number is increased during the season in which the cavalry school hunts. On some days, the artillery go out, adding a picturesque note, as the artillery men arrive, not as of old England with a sporting tandem, but in a four-horse artillery carriage.

The majority of women are Anglo-Saxons, and it seems, in the sporting world at least, that a great number of Italians have English or American wives. Like the women, the horses are also for the most part Anglo-Saxon—big English and Irish animals predominating. The cavalry school from the Tor di Quinto, however, are usually mounted on native or small Sardinian or Sicilian horses with which they somehow achieve miracles. In fact, it is a liberal education to watch the superlative horsemanship of these officers. None too well mounted, they ride hard and straight to hounds and make green and rank horses perform in the field (Continued on page 138)

Luigi Leoni

The typical Italian setting for the scarlet coats of English tradition combines the timber of Long Island, the walls of Ireland, and the wire of Australia

HOURS *of this*

and this . . . .

and this . . . .

WASTED *by neglecting a minute for* THIS

Often all the efforts made to attain a dainty, lovely appearance are undone by ruinous, tell-tale moisture spots on a beautiful frock.

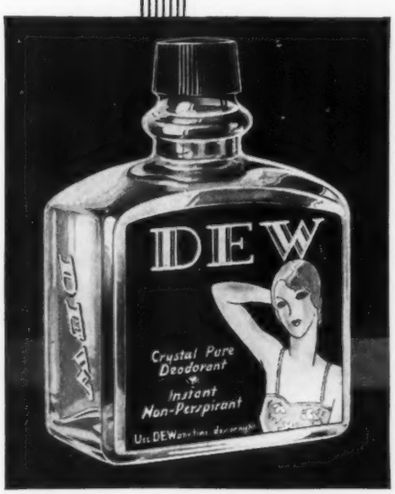
They're so unnecessary, too, for just a minute devoted to DEW will keep excessive perspiration from accumulating and putting its ugly mark on clothing.

This crystal-pure deodorant and instant non-perspirant, as wholesome and inviting as its glistening namesake, is so finely balanced that it may be used often and at *any* time of day. It will not irritate the tenderest skin or injure the most fragile fabrics when the simple directions are followed. It does its work quickly, thoroughly and pleasantly.

The increasing thousands of well-bred women who use DEW prize it highly because its use gives them the peace of mind and poise that come from knowing that the impression they and their ensemble make upon others is one of fragrant freshness, loveliness and charm. They prize it no less for protecting their garments from costly discolorations and even disintegration.

The beautiful spill-proof flasks are appearing more and more on dressing tables because their owners feel that DEW is not a thing to be hidden away. Like the bath soap, it is an eloquent testimonial to their daintiness. DEW is colorless, and, of course, unscented. At all drug and department stores, 25 cents, 50 cents and $1.00.

[*DEW instantly and completely deodorizes sanitary pads*]



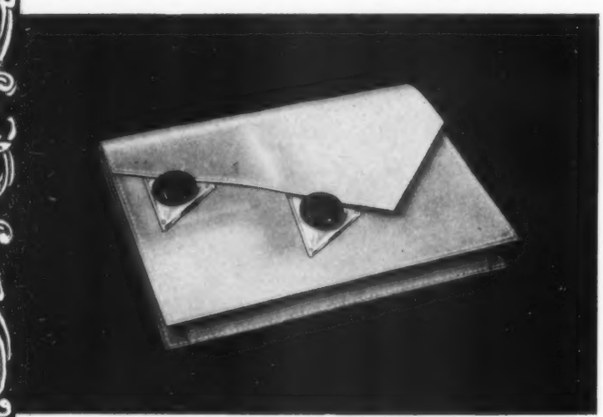
DEW

CRYSTAL-PURE DEODORANT
INSTANT NON-PERSPIRANT

LAMBERT-FESLER, INC., ST. LOUIS

PARIS LONDON BERLIN AMSTERDAM COPENHAGEN BARCELONA SYDNEY TORONTO SHANGHAI

NAT LEWIS PURSES



The Purse illustrated is fashioned of smooth calf of exceptional quality in Black, Almora Brown, Beige Clair, Riviera Blue and Nautical Blue. It is exquisitely ornamented with genuine prystal.

$15

In originating Purses and in pursuing the various details of their development, Mr. Lewis employs the elements of elegance and adds the exact degree of eccentricity looked upon most kindly by the loveliest type of woman. The Purses are obtainable not only in metropolitan centers but in the smaller cities and towns throughout America.

nat lewis
wholesale corporation
578 madison avenue
new york

WITH HOUNDS IN ROM

(Continued from page 136)

with the perfection of the show-ring. Indeed, they are a living demonstration that the "forward seat"—which, by the way, originated in Italy—works as well in the field as it does in the ring.

At some of the meets, in addition to the scarlet of the hunt and the olive drab of the army, we see a few farmers and landowners wearing sombreros and resembling on their shaggy little ponies our Western cowboys. The interest of some of the peasants is often almost too keen. On one amusing occasion at Cisterna di Roma, I saw one of them, when a fox was viewed, quite deaf to the shouts of "Prego" from the Master and field, frantically pursue the fox by himself before hounds could be laid on. He disappeared from view, galloping as hard as he could, and shouting as only an excited Latin can shout. I wondered if he hoped to catch the fox in his big hat.

FOXES ARE PLENTIFUL

The country hunted by the Roman hounds is mostly grass-land, and foxes are plentiful, hounds being obliged to descend into the *fossi* or gulleys to find them. On warm sunny days, the foxes lie out in the open, basking in the sun and in some sections are so plentiful that three and even four will be viewed simultaneously. Earths are as carefully stopped as in England, and as soon as hounds find—one rarely gets a blank day—, the sport is fast and furious.

Bailey's Hunting Directory recommends " a clever fast horse who is a big jumper" for nearly every country. But nowhere is this type more really needed than in Rome, for here one combines the timber of Long Island, the walls of Ireland, and the wire of Australia. At first sight, the Italian post-and-rail fences, called *staccionata*, appear insignificant, flimsy affairs. But closer inspection—and intimate contact—increases one's respect for them.

Averaging about four feet in height —although I have measured them up to four feet six inches—, they often have a strand of wire running along the top rail. In many cases, they consist of but a single top rail, no larger round than a sapling—a most difficult jump for a horse to measure. Worse yet, some of the fences are entirely made of several strands of barbed wire with nothing but a binder on top. I do not know of any country other than Rome, barring Australia, where this type of thing is considered jumpable.

My friends had warned me of wire, and I had already observed that the spots where panels had been broken were patched with wire, making a gap a thing to be carefully avoided. But I did not trouble my head about this fact, as nowadays, wire is to be met with no matter where one hunts. Not many days later, I heartily regretted that I had not paid more attention to the warning. Hounds were running fast—it was in the beginning of the run when there is the usual scramble for a good start—, and we had just jumped two big walls. The third fence loomed ahead, but, after the solidity of the walls, it appeared a flimsy one-rail affair. Ahead of me was Marchese Casati, the Huntsman Smith, and one or two hard-riding men who know the country well. I noticed that they took sharp hold of their horses' heads and shook them well up into their bridles, but I saw the reason for this only when we were right on top of the fence—four neat strands of barbed wire were under the binder.

Horses in Rome must jump clean— if they chance a jump, they are apt to come down cut to ribbons. The narrow ditches and walls that one meets are, of course, a different affair. Constructed of loose stones, which often roll off the top and make a dangerous landing, these walls are chiefly found in the neighbourhood of the Via Appia, where, indeed, there is a famous one four feet six inches high and three feet six inches wide.

THE ORIOLO HOUNDS

The Oriolo Hounds are the American pack belonging to Count Dentice Frasso. Some years ago, Count Frasso, who had hunted in America, brought some Virginia hounds to Italy with the intention of presenting them to the Roman Hunt. This proving impracticable, it was decided that he organize his own pack with kennels at Oriolo and hunt the country once covered by the famous Bracciano Stag Hounds.

The Hunt is entirely an invitation pack, supported by Count Frasso, and it is beautifully done. Hounds arrive at the meet in a trim orange coloured van marked with the design of the Oriolo Hunt—a fox jumping through a large "O," with the princely coronet of the Frasso family above.

The fields of the Oriolo are smaller and less formal than the Roman Hunt and more people turn out in mufti. But the lack of scarlet is more than compensated for by the attractive hunt livery of the ladies, a smarter or more becoming one than which I have never seen. It is of heavy blue box-cloth with the sky-blue collar of the Hunt and a sky-blue cloth vest, worn with a bowler.

Hounds are hunted by Jimmy Brown —one time huntsman to the Cheshire under the Duke of Westminster. He is a veritable character out of "Jorrocks," and his comments regarding the American hounds—all to the discredit of any English pack in existence—are more than amusing. This together with the priceless wit of the Countess Frasso, the M. F. H.'s American wife, lend a spirit of informality and joviality to the day that one seldom finds surpassed.

The American hounds are admirably suited to the country they hunt, which, though similar in most essentials to that hunted by the Roman hounds, differs in being further from Rome and, therefore, more open. This gives hounds an excellent opportunity to race away with all their wonderful speed. The gulleys or *fossi* in the Oriolo country are also somewhat deeper and wider—there are some small canyons—, all of which makes the cry of the American hound very useful.

Staccionata and gates are the sort of jumps one meets with; the walls are few, and there is little wire. But the latter evil is more than counterbalanced by another danger in the shape of *tufo*. This is a rocky substance lying under the sandy surface, almost indistinguishable from the surrounding soil, but so slippery that it will put a horse down as speedily and effectively as though he were thrown by a lasso. Entire hillsides are composed of this *tufo*, and, when horses meet it, they slide down on their rumps in the manner of the cavalry officers on exhibition at Tor di Quinto.

In the same way that I was warned against wire, I was told to look out for *tufo*, but the name had a mild enough sound and conveyed nothing very terrible to me. I learned to believe in the terrors of *tufo* after I had had a horse go over on me like a ninepin when his feet suddenly (Continued on page 140)

DIMITY DAYS ARE BACK

BEST & COMPANY
advise **LUX** *care in washing the very fine new cotton frocks*

LITTLE girl fashions are the thing — dimity days are back! Smart young things will look like Kate Greenaway's demure maidens this summer.

Summer will find us *all* wearing the ingenuous materials of childhood — flowered dimity, dotted swiss, crisp organdie, embroidered batiste.

True, these simple materials have grown a bit modern — in a very nice way! They're incredibly finer, much, much sheerer, very colorful and gay.

"So when you *wash* them," say Best and Company, famous Fifth Avenue store, "be sure to wash them the *modern* way. Of course we mean cleanse them in Lux."

Colors beautifully new . . .

"Really, these fine new cottons are the most sensible summer fashion for years. With just a dip in a bowl, or a tubful, of Lux, one's dainty frocks come out so fresh and crisp and new! Colors stay beautifully bright, patterns absolutely true, even if Luxed over and over again."

How grand to have Lux to fall back on, when hot weather makes even soft cotton prints droop and wilt! A Lux bath and they're fresh as a daisy!

Lux is made of the very purest materials known, made especially to keep colors and all fine fabrics ...fine cottons, silks, downy woolens, too... in their perfect, new state. You can always be confident —if it's safe in water alone, it's just as safe in Lux!

▲ These two pretty girls are charmingly demure in (left) a frock of flowered batiste and (right) an eyelet embroidered batiste, in a sunny yellow. From Best and Company.

▲ Dotted swiss, tiered and flounced, makes an adorable young fashion. Pastel colors are used — very delicate, but they wash perfectly in Lux. From Best and Company.

McCutcheon's

FIFTH AVE. AT 49TH STREET NEW YORK, N. Y.

A VERY tailored jacket costume which derives its feminine touch from the dressmaker blouse. Of fashion importance are the—ring closing at the normal waist-line, jacket fitted in, flaring skirt! In navy or olive green Chanella Crepe with blouse of eggshell faille silk which may be worn tuck-in or over-blouse—jacket lined to match blouse. Skirt is the new length. Sizes 14—20. - - $69.50.

Felt Hat with stitched brim, copy of a Goupy model, comes in colors to match suit—$22.50.

Gloves, hosiery, bag and jewelry also from McCutcheon's.

Write to Department 18 or Telephone VOLunteer 1000

WITH HOUNDS IN ROME

(Continued from page 138)

and unexpectedly hit the yellow stuff.

The art of getting around the deep gulleys, rather than going down one side and up the other whenever the hounds cross them, can, of course, only be learned by long practice, but it is an art well worth perfecting.

Once away, what a gallop one gets! Mile after mile of grass-land, country stretching into distance as open as the sea. I have, for example, seen a fox scurrying along the top of a knoll, outlined against the sky, a mile or more ahead of hounds.

The best country of the Oriolo is around "Maccarese," and it is there that I had one memorable run this year. We had a point that lasted one hour and forty minutes—till horses were literally reduced to a walk, and the last mile or so we plodded along as if hacking home instead of being within a few yards of a beaten fox.

My old love will always and ever be English fox-hounds. Nothing can quite beat their beauty or the sight of them hunting so close together that one could cover the whole pack with a blanket; nothing can ever equal the joy of watching them at work—on the road, at a meet, or sterns waving busily feathering in a cover. But, nevertheless, few thrills can surpass the one that I get when I hear American hounds give tongue. As Major Leathes truly said, "Hunting with English hounds is a continual feast for the eye—with the American hounds, the feast is for one's ears!"

PALM BEACH CHANGES ITS TYPE

(Continued from page 59)

ing is more fun than a tour of the shops. More and more smart women are waiting until they arrive in Palm Beach to do the most important part of their shopping. Of course, all those things that must be made to order, and enough to get along with comfortably for at least a week, should come down with one. But the business of shopping is so much more leisurely than at home that anything that can be bought in Palm Beach should be, if only because it is so agreeable.

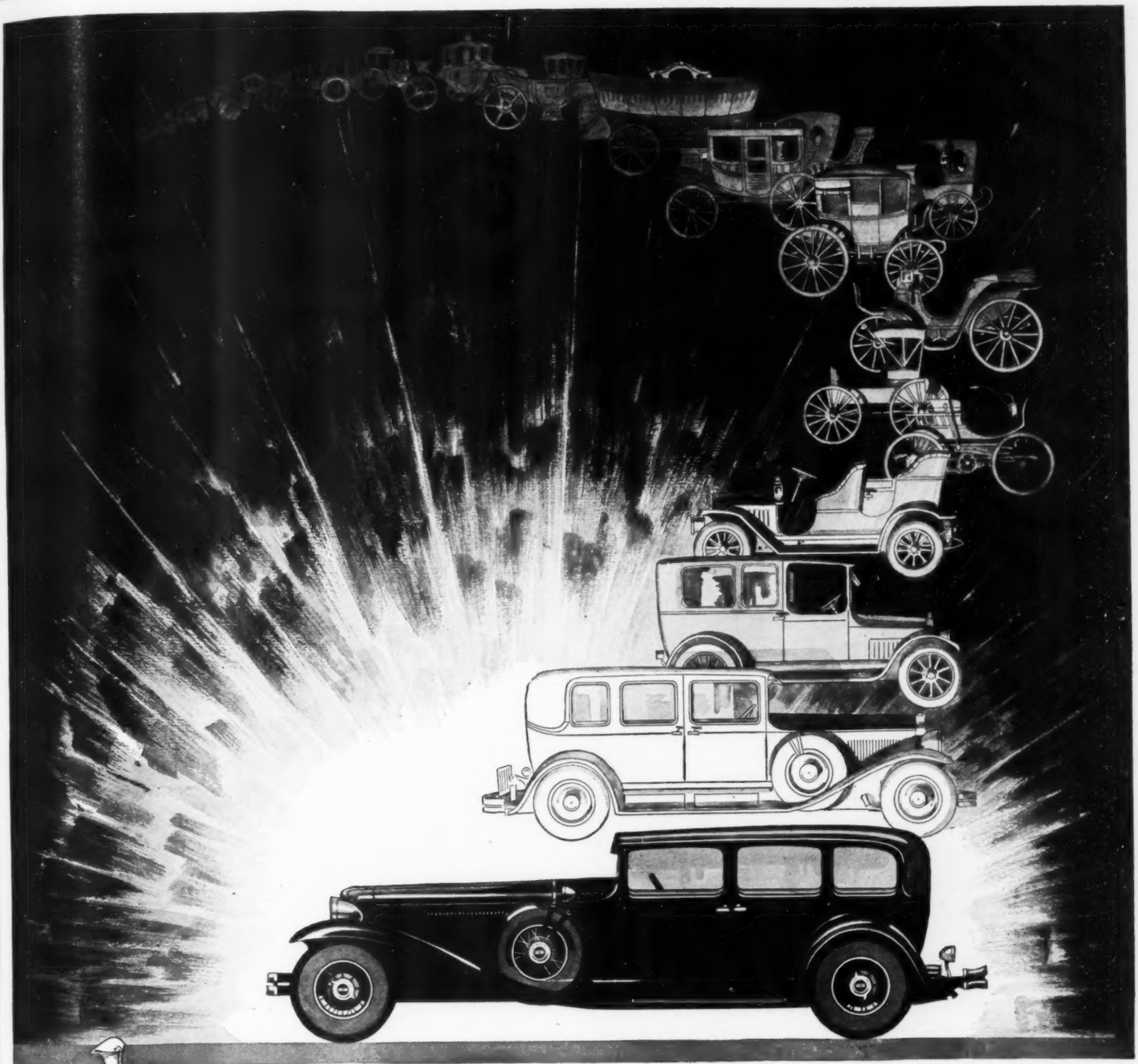
Best has shorts-and-shirt suits of cotton crêpe that are exceptionally well cut (a most important feature when the hang of a trouser makes all the difference between grace and ungainliness). Best has had its shop in Palm Beach for many seasons and always manages in an uncanny way to guess just what women will want when they get there. Saks has this faculty, too, and is a good place to get hats; Madame Yvonne, who is a peerless fitter, is there to see that they are right. At Hattie Carnegie's, everything is the last word in chic, and, after an hour or so at Bradley's, one leaves flushed with optimism, not minding the news on the price tags of this top-of-the-list establishment. Macy's new specialty shop has been a tremendous success. It shares a large part in all feminine conversations of clothes. Very inexpensive and well-made little sports dresses of the type one needs in quantities are always available in this shop, as well as some really amusing accessories. There are so many fascinating shops tucked in out-of-the-way nooks that it is impossible to list them all.

At dusk, the backgammon and contract tables come out like the night-blooming jasmin. Doubles and markers, goulashes and slams—these hold all attention until it is time to dress for dinner, which is naturally rather late. Around the tables, the girls playing are dressed in soft pink and sky- or sea-blue dresses with hats to match, often of the same fabric, if it is tussur, or of felt or flexible straw. No one looks very much dressed up; such a thing as a large picture hat or a flowing printed afternoon dress is unheard of, even though this is the only possible hour of the day when either would be in the least suitable.

Private parties in the lovely houses of winter colonists are much preferred to club or restaurant dinner-dancing, although many of these parties end at the new Embassy Club or the very popular Colony. The Patio Lamaze still has as good cooking as one can find this side of Paradise. The Embassy Club, just completed this season, is on almost the same location as the old Montmartre, where the Ziegfeld beauties used to contribute life and gaiety to Palm Beach nights. The lovely, sunken dancing floor has a row of varicoloured lights concealed in the steps leading to it. The impression is that of a swimming pool, and one restrains oneself with difficulty from diving in.

Wherever one dines, most of the evening will be spent in the open air, whether it is around a fountain in a moonlit patio or in a semienclosed loggia. Often, the nights are cool enough to warrant carrying a light wrap. The new short coats of crêpe de Chine or supple velvet are ideal for this use. These match the dress beneath in colour, but not in fabric. Lamé is not so satisfactory, because of the effect of the sea air. White evening gowns of sheer crêpes or lace are lovely. The dark gowns are apt to be of black net or printed chiffon, the latter with dark grounds almost completely covered with brilliant-hued floral patterns. The dark prune and reddish tones so popular this winter do not look attractive in Palm Beach. The light aquamarine, sky-blue, and dead-rose pink dresses of the Patou type are charming and distinguished—simple to the eye, but intricately cut. Mrs. Charles Winn wears a gown of crêpe romain in a subtle ashes-of-roses tone. Mrs. Ordway has a frock in almost the same tone, but made of satin, and one can hardly imagine how luscious is its quality in the bright moonlight. Among the printed evening gowns, there are two outstanding novelties. One is a dress from Frances Clyne that Mrs. John R. Fell wears. It is of sheer crêpe printed in ravishing shades of blue-green and rose with an outline of silver tinsel defining the pattern. The effect is exquisite. The other is a novelty print of chiffon with a fine striping of satin, the background of which has a rather vague pattern in bluish-green traced with ruby and darker blue. With handsome ornamental buckles of carved rubies and rhinestones, the effect is like that of the multicoloured jewels that are so chic now. Hattie Carnegie is responsible for this innovation. White wraps of crêpe, of satin, or of velvet with dark fur—sable or silver fox—are still the favoured ones.

Thus, you may see that, having changed its type, Palm Beach has changed for the better. Life here is more than ever full of fun; there is less struggle and more gaiety. As one wit put it, "There do not seem to be so many five-thousand dollar entertainments for one-thousand dollar people."



Owners tell us the Cord front-drive has brought back the thrill, long forgotten: that of driving their cars for the pleasure of driving—E. L. CORD

CORD FRONT DRIVE

SEDAN $3095 . . BROUGHAM $3095 . . CABRIOLET $3295 . . PHAETON $3295 Prices F. O. B. Auburn, Indiana. *Equipment other than standard, extra*

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TAILORED SUITS
IN THE MOOD
MASCULINE
OR FEMININE

BRUCK
-WEISS
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A soft, feminine mood of the tailored vogue is expressed in the model above at two hundred and ten dollars. The flattering collar is of white lamb.

Many other feminine expressions of the tailored mode as well as suits of mannish types, upwards from $95.

A PRINCE IS MARRIED

(Continued from page 53)

of fireworks on the Janiculum hill. On the tenth, there was the Royal performance at the Opera, and thus ended the festivities, with the King and Queen of Belgium departing at midnight and the Prince and his bride starting off the next morning for their honeymoon.

Out of all this display of magnificence and splendour, the one event that stood out above every other was the parade of the peasants in their native costumes. The procession started at two o'clock, and, for four hours, this fantastic spectacle passed before the Royal Pavilion, erected in the square before the Palace, and never once did eyes stray from the train of beauty that swept across the Piazza, like some colourful serpent, and disappeared through the crowds into the heart of Rome. Group after group of peasants in superb costumes, representing all kinds of fêtes—marriage and religious feasts and gala occasions—, passed by and out of sight. From the mountains came bands of troubadours, their voices swelling when they came in sight of the Prince; acrobats jumped and tumbled in the square at the foot of the splashing fountain; and men in heraldic costumes, from Sienna, bearing huge silken banners that they tossed in the air and kept afloat for several minutes, by some sleight of hand, turned the Prince's horizon into a kaleidoscope of colour.

MOCK MARRIAGES

Most interesting were the mock marriages, in which the bride and groom of the wedding party followed a gaily painted cart, drawn by oxen, bearing the bed, the quilted covers, and the bed-linen that comprised the bride's dot, all symbols of her wealth. Groups of women were robed in quilted scarlet satin with beautifully embroidered muslin aprons and kerchiefs. Sometimes, their aprons and kerchiefs were of gold lace, and their silver hair-ornaments and old jewellery also were of great value. The beauty of these women was often quite astonishing, and a few of them made such an impression on the crowd that, for days, Rome talked about them as personalities familiar and known to all. One woman, sitting on a wine cart, dressed in flowered satin with an eighteenth-century hat of straw, bedecked with real flowers, was so beautiful that the crowd cheered until long after she was out of sight.

The carts from Sardinia and Sicily were masterpieces of decoration, and the trappings of the white oxen that drew them were noticeable even amid a wealth of beauty that dulled the senses. Haughty Arabs, in white-and-scarlet cloaks, passed by atop their camels, and Arabs went by on foot, beating tom-toms and drums. When the procession was halted in its passage through the streets, the good-natured peasants often diverted the crowd by doing their "turns," then and there, and music floated on the air from melodeons, hand-organs, jew's-harps, and tambourines.

The dramatic moment of the day was the arrival of the presentation from Carrara, which stood out of all this colourful pageant because of its extreme austerity. A block of marble, the size of a small automobile, slung from an axle, was slowly pulled along between two huge cart-wheels, and on top of this stood a solitary figure dressed in white, holding a long staff with which he directed the slow progress of six dove coloured bullocks.

Rome will never forget the splendid sight of the country folk, garbed *en fête*, coming to the very doors of the Palace to make their bows to the young Princess, come among them to reign one day as Queen. It was the most splendid gesture, I think, that we have seen in modern times.

It is in the tradition of Royalty to create magnificence, and, in these days, the occasions for wearing court trains and tiaras, for displaying jewels and riding in state carriages, occur so seldom that they are sights to make the most of. At the moment, the long dresses with court trains hung from the shoulders did not look absurd, as the recent short dresses would have done. On the contrary, the women looked very distinguished in their long gowns, their gloves, and their high tiaras. Such a show of jewels is rarely seen nowadays, and never except at court. And in Rome, the jewels of the Royalties were something worth seeing.

A RETURN TO MAGNIFICENCE

It is a long time since there has been such a collection of Princes-of-the-blood assembled for any event. Some fifteen or twenty of them formed the *cortège* that paraded before Rome nightly—and they were a great sight. For once, the tables were turned, and Royalty paraded for the benefit of the assembled multitude. At the diplomatic reception, the Court ball, and the ball at the Campidoglio given by the Governor of Rome, the royal *cortège* appeared when the guests were in their places and made a tour of the rooms.

The men, for the most part, were as spectacular as the women, because of their magnificent uniforms. The Duke of York, Prince Philippe of Hesse, and the Crown Prince, himself, were splendid sights. And no woman could have presented a more royal and distinguished presence than the Queen of Italy. At the Court ball, she wore a magnificent steel-and-silver dress with a necklace and tiara of sapphires and diamonds that are famous. Queen Amelie, of Portugal, was splendid in her jewels, and the Princess Mafalda, daughter of the King of Italy, who is married to Prince Philippe of Hesse, wore the magnificent stones of her husband's house, which have scarcely ever been seen by this generation. For the wedding and the Court ball, she wore a cloth-of-silver train, embroidered in heavy silver, which has been in the Hesse family for a hundred years. On the first evening, when the diplomats were presented, she wore a mauve dress with a tiara and strings and strings of huge amethysts set in diamonds, which stood out among all the precious jewels.

The prettiest woman among the Royalties was the Princess Paul de Serbie, who wore a tiara and three strings of diamonds, making an extraordinarily splendid effect. But, perhaps, the most distinguished woman was the Duchess of Luxembourg, who also wore superb diamond necklaces and a tiara with one enormous square sapphire in the centre of a setting resembling a Russian crown. All of these diamond necklaces were set in the old-fashioned way, and the stones were round and of enormous size. The Princesse de Ligne had a tiara with gorgeous emerald spikes and an emerald-and-diamond decoration, worn diagonally from shoulder to waist.

All the ladies of the Court wore tiaras on every occasion, and it was surprising to see how many people had kept these jewels intact, for it is a popular superstition that they have all been made into bracelets. However, that can not (Continued on page 144)

WRINKLES DISAPPEAR PERMANENTLY

DERMA JEUNESSE WRINKLE ABSORPTION

TREATMENT... the method which I am using so successfully in my salon work... is now bringing happiness to women all over the United States who are, day by day, seeing their wrinkles vanish! You, too, can regain the smooth, unlined skin of youth if you follow my simple directions. Your most enthusiastic hopes will be realized. Start at once... stop the formation of new lines... absorb the lines you already have. Success cannot help but follow consistent application of the scientific principle of ABSORPTION.

$10 complete *(Send Check or Money Order)*

DERMA JEUNESSE ORGANO-COSMETIC

PRESERVES the skin of youth and restores flabby, devitalized, withered skin to firm youthfulness by organic rejuvenation. Famous throughout Europe. Contains tissue building substances which feed starved and ageing cells. Delicate and exquisitely fragrant.

$6.50 per jar *(Send Check or M. O.)*

DERMA JEUNESSE LOTION...

GIVES "instant beauty" to face, neck and arms. *Not a liquid powder.* Nothing else like it in America. Combines tonic, astringent and powder base. Imparts velvety, flower-petal smoothness which lasts until removed. Indispensable to fastidious women who wish to look freshly beautiful throughout the day and evening without renewing make-up.

$5 per bottle *(Send Check or M. O.)*

Brochure describing Derma Jeunesse Cosmetiques on request. (All Derma Jeunesse preparations also obtainable at J. W. Robinson's, Los Angeles).

MME. RIEGLER

DERMA-COSMETICIAN

1509 NORTH VINE STREET

LOS ANGELES

The World's Best Known Shantungs

RAJAH

REG·U·S·PAT·OFF

This genuine pure silk shantung . . . with its rough weave and rich, dull surface has established itself as the fabric classic of the season. Fashion has adopted it in both plain and printed versions. Be sure to look for the label as a protection of quality.

Model in RAJAH featured by James McCreery & Co. Fifth Avenue, New York

GENUINE R&T SILKS

These Silk Shantungs

Will be Worn by the Smartest People

YO-SAN

REG·U·S·PAT·OFF

Yo-San is a light weight version of Rajah, presented in plain colors and charming printed designs suited to dresses or Sportswear.

Model in YO-SAN featured by Lord & Taylor Fifth Avenue New York

R & T SILK SHANTUNGS

All Silk Fabrics

L. O. THOMPSON CO., 244 MADISON AVE. N. Y.

Leaders of Style in the World of Fabrics Since 1900

new . . . a modernistic soap in colors

to harmonize with your bathroom color scheme

Original, distinctive, exclusive! A superbly fine toilet soap made by the expensive French hard-milled process—and vividly tinted in exquisite colors to harmonize with your modernistic bathroom. ● Each color is delightfully perfumed in a smart flower odeur to match its distinctive tint. Nile Green is perfumed with Mistique—Rose Pink with Jasmin—Lavender with Lavender—and Tan with Narcissus. ● Pall Mall makes a rich creamy lather in all kinds of water. Available in three sizes, described below—beautifully cellophane wrapped. ● Sold only in drug stores and the best department stores. If your dealer hasn't it send us his name and we will see that you are supplied. James S. Kirk & Company, Chicago.

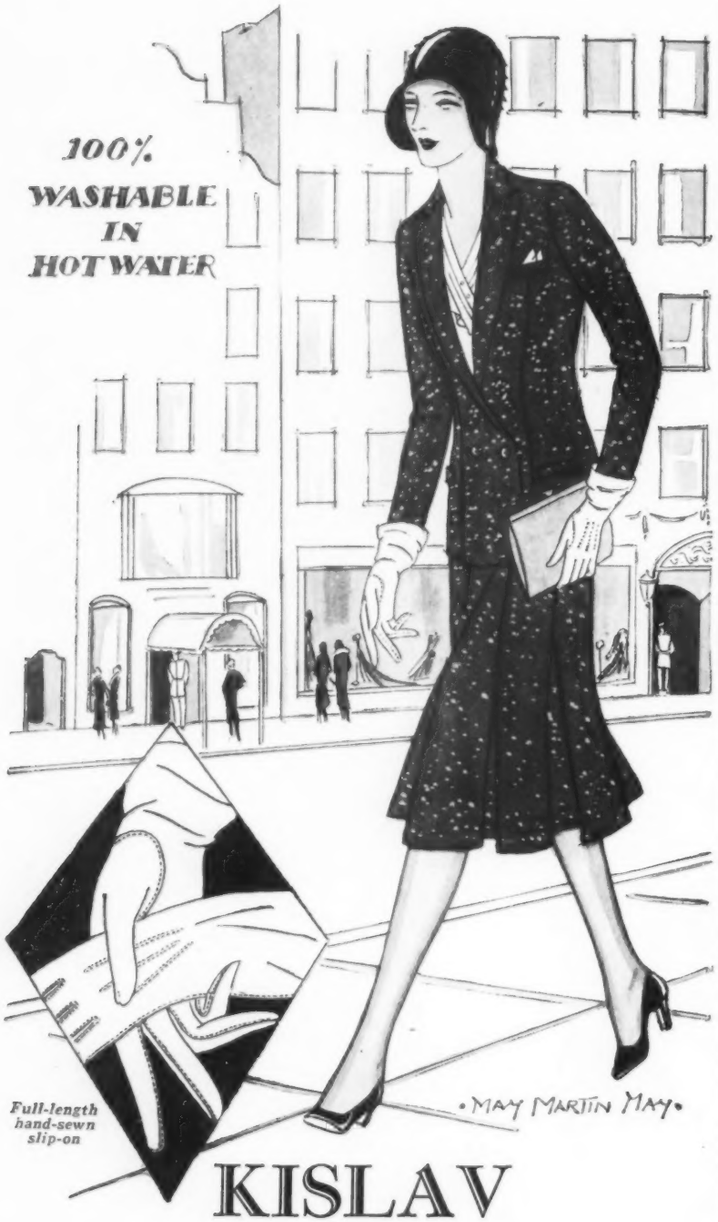
At left, Pall Mall *Savon Toujours*, bath size. 33c the cake, $1.00 the box of four.

Above, Pall Mall *Savon pour la Famille*. 15c the cake, 25c for two cakes, $1.35 the box of twelve.

At right, Pall Mall *Savon Chic*. 19c the cake, 60c the box of four.

PALL MALL

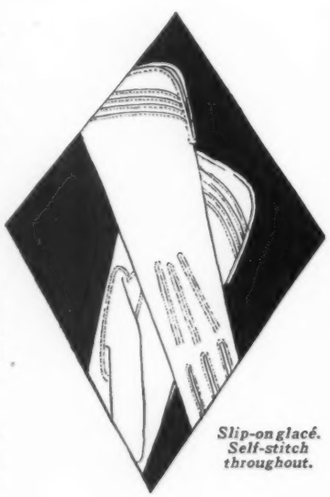
"LES SAVONS EXQUIS"



Full-length hand-sewn slip-on

KISLAV

Made primarily for outdoor wear from selected French Doeskin, Kislav is also a dressy glove. You will see smart women swinging down the Avenue, these early spring mornings, wearing KISLAV—of course.



Slip-on glacé. Self-stitch throughout.

GLACÉLAV

The glove of the moment for all formal functions. Glacélav Gloves are made from the finest French Kidskin Glacé and give a final touch of distinction to well-groomed women.

Both Kislav and Glacélav Gloves are 100% washable in hot water without detriment to darker colors, browns and black.

Made in France exclusively by

BUSCARLET

DAVID & BLUM, INC.

84 MADISON AVENUE NEW YORK CITY

A PRINCE IS MARRIE

(Continued from page 142)

be done by those who live in the proximity of a Court, where a tiara is the all-important thing for formal occasions. There are several women in Rome with jewels even finer than those of Royalties. At the Court ball, Donna Franca Florio wore a tiara and stomacher made of diamonds of such a size that they were almost unbelievable, and some of her strings of famous pearls, which she wore at the wedding, fell well below the knees.

JEWELS AND MORE JEWELS

On the night of the Royal performance at the Opera, the Princess Doria wore a tiara and a necklace that are among the most famous jewels in the world. Both are composed of diamond flowers, the centres of which are enormous rubies, and the effect they make is both decorative and splendid. At the Court ball, the Countess de Muñoz wore a collection of very beautiful diamond flowers arranged like a tiara on a black velvet bandeau. These formed an eighteenth-century bouquet of jewelled flowers such as, at that time, were compulsory at Court and are, in reality, brooches that can be joined together or separated and so worn in many different ways.

The most famous jewels of all were the pearls that Queen Margherita left to the girl who would be her grandson's wife, for they are pearls the like of which could come only out of the jewel casket of an Indian maharaja. The Princess wore them on her wedding-day, but, except on that occasion, she wore only a beautiful tiara of turquoises and diamonds. Among the Court jewels, there were many turquoises set with diamonds, and very beautiful they were. The Princess Christopher of Greece wore a tiara and a necklace of turquoises and diamonds with a scarlet velvet dress, the train of which was lined with silver, at the ball at the Campidoglio.

From a pictorial point of view, the dresses at the wedding were most extraordinary. Trains were of a prescribed length, and, for the most part, bodices were cut with low necks and without sleeves, but long veils fell about the neck and shoulders and long gloves covered the arms. Jewelled bandeaux or tiaras held the veils.

To paint the picture of these veiled ladies at the wedding, it is necessary to describe the setting of the marriage. The Chapel in the Quirinal is built at right angles to a huge gallery, and part of the wall of this gallery had been torn down to give those in the gallery a better view. Along the walls of the gallery and the Chapel were rows of chairs, in tiers, one above another, concealed by railings covered with superb red velvet. The red velvet in the foreground and the superb tapestries on the walls, as a background, set off to great advantage the elegantly dressed women and created a romantic and mediaeval atmosphere.

Since the guests at the wedding were commanded to be in their places by nine-fifteen in the morning, it was necessary, in many cases, for women to leave their homes shortly after eight o'clock, because of the time it took to get the long line of motors emptied in the courtyard of the Palace. But during all this long wait, the spectators were more than entertained by each arrival.

Everybody in Rome could tell you about Mrs. Garrett, wife of the American Ambassador, and they all agreed that she looked very handsome indeed. She wore a blue-and-silver *tissu* dress from Lanvin, her lace veil held by silver diadem that was most becom Not every woman who walked to l place in the Chapel dropped her tr to sweep down the long aisle, but M Garrett was one of those who c and all the Americans who were pr ent said that when she came in sh felt proud of being American.

Lady Sybil Graham, wife of t British Ambassador, wore a lace that belonged in her family, and it w of such a beautiful quality that it w said to be the finest at the weddi so that all Rome spoke about it. T Duchess di Sermoneta, who is w known in America and first Lady waiting of the Queen's Palace, w very lovely in a gold lace dress and superb diamond tiara. She wore decoration of the Queen's women crown and the initial "E" in diamo on a blue rosette pinned to the l shoulder. The Princess di San Fa ino wore a long grey velvet dress e broidered with silver, from Vion with a silver tulle veil that was he by a Mary Stuart cap of pearls a diamonds. The little Princess Rusp daughter of Count Volpi, wore a wh lace dress and covered her head a shoulders with a veil of the same la held close about her small face, l a nun's veil, and fastened by a broo The Marquise de Somma wore a sil lamé dress from Ventura, her veil he by a diamond bandeau and l lovely pearls around her neck.

THE GREAT DAY

The day of the wedding was so thing of a family affair in Rome. I in some way, it touched every hou hold. From many houses went, not on the master and the mistress, but, many cases, the servants as well, b cause the men servants in such house holds are sent for periodically at th Quirinal, and, on this occasion, the served the wedding breakfast for th Prince. Many was the long chat abou the events of the day that a duche or a princess had with her butler o footman—and you may be sure it did not stop at that, for the whole of Rom had a friend who knew a friend wh had been there, too. Even the personal maids of the Royal family came in group to the wedding ceremony an had a first-hand view.

For thousands of years, Rome ha loved nothing so much as being treate to a show—and the show has alway been a good one. This time, it was no exception. On the night of the Gov ernor's ball, at the Campidoglio, th command went forth that the guest should be there at eight-fifteen. B nine-fifteen, the endless stream o motors was checked, and the way le clear for the arrival of the royal *corteg* from the Quirinal, which had left th Palace at the same moment that display of fireworks was set off on th Janiculum. All Rome was lit up b this fantastic sight.

The arrival of the Royalties at th Campidoglio was announced by th King's Guard in formation in th courtyard, blowing blasts on their trumpets to announce His Majesty coming. Then the stream of royal car riages appeared, each with a coach man and footman in scarlet livery and the guests from the balconies above witnessed this splendid sight as from the boxes of a theatre, the people having a view from the roofs of the near-by buildings. After the Royalties had made a tour of the rooms and been greeted by applause, which was first a murmur and then broke loose into spontaneous cheers they depart- (Continued on page 146)

SHAGGY-TEX *for Spring*

➵ Springtime demands a gay, comfortable coat for sports wear and travel, for town and country wear. And such a coat is Shaggy-Tex.

➵ Shaggy-Tex actually has a *sense* of Spring about it. It is truly a youthful introduction to decided chic. A soft, velvety feel—a smartly tailored appearance—trim, sophisticated lines that definitely set it apart as different and most becoming to the youthful silhouette.

➵ March winds and April showers may dampen your spirits, but neither winds nor dampness will affect the spirited lines of Shaggy-Tex. Wrinkle-proof and shower-proof, it's sensible as well as smart for every occasion.

➵ Shaggy-Tex is man-tailored of Virgin Wool, it has warmth without weight, and is modestly priced—$29.50 untrimmed, to $79.50 fur-trimmed. If you don't know where to find Shaggy-Tex in your town, write to Shaggy-Tex, Inc., 232 North 11th Street, Philadelphia, Pa., for your copy of the new Shaggy-Tex Spring Style Booklet and address of nearest dealer.

(New York office—wholesale only: 230 West 38th Street)

SHAGGY-TEX
THE VERSATILE COAT FOR TOWN AND COUNTRY

Which should be believed— the mirror *or* the scale?

A MIRROR will never reveal your being overweight until reducing has become a problem. A Health-O-Meter, however, will cry, "You've started to gain!" at the coming of the first unwanted pound. Reducing then is easy, simply a matter of watching your diet and your Health-O-Meter for a few days until you have lost what you gained.

If you are overweight or underweight now, our book, "Scientific Weight Control" [accompanying each Health-O-Meter], will give you the easiest, quickest and best methods of taking off or putting on weight, methods having the full approval of the medical profession.

The De Luxe Health-O-Meter combines superb artistry with exclusive features that insure its accuracy against jars, moisture, sudden strains. Weighs the same no matter where you stand on the platform. The one-piece shell, free from cracks, is easily cleaned. Built close to the floor, it is impossible to tip. Covered by a bonded guarantee. Procurable at department, drug, hardware, physicians' supply stores, or from the Continental Scale Works, Chicago, Ill.

The New De Luxe Health O-Meter is finished in green, blue, orchid, ivory or white.

Health-o-Meter

AUTOMATIC BATHROOM SCALES

. . . Styled in Hollywood

Early callers that surprise you at household tasks or in your garden will find you smartly attired, in a "Natty Norma" frock. These washable dresses are styled with the artistry and originality that the feminine world has happily learned to expect of authentic Hollywood creations; yet their especial mission in life is one of utility at very small cost. Every personality, every mood has its perfect reflection in some "Natty Norma" model.

THIS very new frock of broadcloth, worn by Sally Starr, M-G-M player, is piquantly moderne.

NORMANDIN BROS. CO.
Los Angeles, California

"Natty Norma"
STYLED IN HOLLYWOOD

when the event of the evening requires a quick "tub"—try this marvelous beauty bath

If you're compelled to come dashing home from the office or a shopping tour, and the event of the evening requires a quick "tub"—swish half a package of Linit in your bath, bathe as usual, using your favorite soap, and when dry, feel the exquisite smoothness of your skin.

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the bathway to a soft, smooth skin

A PRINCE IS MARRIED

(Continued from page 144)

ed with the same ceremony. On this night, the Crown Prince and his bride walked arm in arm, and they made a very fine pair. They are of almost the same height, both tall and slim, and the Princess was very chic in a dress of silver lace with a long train, her superb tiara upon her head. They smiled at every one in a happy way and were obviously the huge success that had been predicted. The King of Italy walked with the Queen of Belgium on his arm, the King of Belgium with the Queen of Italy, then came the Crown Prince with the Crown Princess, and after them the other Royalties and the ladies of the Court. The whole *cortège* was preceded by the gentlemen in waiting, except those who carried the court trains of some of the royal ladies.

Every one seems to agree that the Royal performance at the Opera, on the last night of the festivities, was the finest sight of all. Imagine an opera-house filled with the proudest and loveliest ladies of Europe, the most distinguished and aristocratic men. Tiaras and uniforms extended to the topmost gallery. In the Royal box, in the first tier, were the King and Queen of Italy, the King and Queen of Belgium, and the Prince and Princess. The boxes at each side were occupied by other Royalties and their aides; the tier above by the ladies of the Court and the gentlemen in waiting, and the boxes above that by the Diplomatic corps. The house was beautifully decorated with enormous sheaves of white roses, and, in front of each woman, on the velvet cushioned railing, was a bouquet of lilies-of-the-valley tied with white ribbons.

The opera-house in Rome has very becoming indirect lighting, and the light remained on during the entire performance of the opera—to which, one might as well admit, no one paid the slightest attention. I doubt if half the people there could have told which opera was given. During the entr'actes, everybody stood up and faced the Royal box, and when, during the performance, they were not actually standing and facing in that direction, their heads were turned that way.

The next morning, a dazed Rome woke up to a life of reality in which all this fairy vision had vanished. The spell was broken, but Rome still has something to dream about that may not come again in the life of this generation.

"HIM"

THE GRAND NATIONAL

(Continued from page 62)

ing no word till the horses were coming up the last stretch. Some misguided stranger shouted, "Begor, the favourite wins," and Mr. Dawson, in a rage, turned on him saying, "Don't be a bloody fool—'Drogheda' wins." And "Drogheda" did. He led his horse in quietly and went away by himself in a corner and laughed for five minutes. And well he might, for he was a made man. I hope he will forgive me for using his bad language. I have heard the story often from him and am letter perfect.

A word now about the riders. Here, I must quote my old friend, Mr. Blaine, who is dead a long time and can't object. "The origin of the jockey is in most cases low, and too many of them are not wanting in low cunning—indeed, too frequently they exhibit consummate villainy," he writes. These are harsh words, and possibly Mr. Blaine had just lost a bit on the favourite that day. The riders certainly need to exhibit consummate coolness and skill over the National course. On the whole, the professional has the best of it in the race, though some gentlemen riders have several "Nashs" to their credit, and, again, little-known riders sometimes do the trick. The owner of "Gregalach," last year's winner, had two horses in, and he put the stable jockey up on the other one. There are many instances of a rider remounting and finishing with broken ribs and collar-bones. A well-known picture called "The Worst View in Europe" shows a man riding "hell for leather" at one of the big jumps, with a riderless horse along-side and another lying in a ditch.

There is sure to be an enormous field, this year. I have never seen a grander or more thrilling sight than the whole cavalcade of sixty-four clearing the first jump, in 1929. As to the winner—well, we'll all be very wise about that and much poorer when we are writing out our cheques for the bookie the morning after the show.

"And thus this race is at an end—
And so farewell to foe and friend
God send us joy unto our end"—
Amen

I must here say a word or two about our own big events. Fairyhouse is a sort of Mecca for the Irishman who has been trying out his horse at the country point-to-points and also a sort of preparatory school for later Nationals. Punchestown is our biggest meeting with some of the stiffest jumps in the world. Every one has heard of the "Big Bank." Here are its measurements—six feet high, or perhaps a bit more, broad enough on top to drive a car in comfort; in front, a six-foot gripe or trench; on the far side, a four-foot one. It is twenty feet from take-off to landing. The field comes at it in a mad rush, and, without a single pull, the horses take it in their stride, changing feet like cats on top. "Covert Coat," who won the National in 1913, broke his back at this bank the following year.

I wonder—where are all the heroic horses who didn't win, but gallantly faced these terrible leaps again and again? *Où sont les neiges d'antan?* Where is "Pop Ahead," who finished first of the Irish contingent in The National and whose owner claimed for him that he made better time than has been made before or since? I believe he was sold to America.

As I write this, it's a cold, miserable day at Coolmain, here in Ireland. (Perhaps, I shouldn't admit that we have miserable days—but they will happen.) I am a long way from races, from the tumult and the shouting. There is nothing to hear but the sea moaning and the wind shivering in the trees. Yet, I am full of warmth and joy just to think of the thud and thunder of hoofs, the crack of whips, the smell of wet earth as it flies under the horses' feet. 'Tis a poor heart that never rejoices, and it's many an Irishman would near sell his soul to the "ould Wan" for half-a-crown to put on his fancy.

France

FRANCE isn't just "another country" . . . France has something besides so many miles of hills and valleys and people . . . something put in at the beginning of time . . . charming to all who know her ∞∞ Normandy of the apple blossoms, with beautiful Deauville . . . Dives-sur-Mer, the home of William the Conqueror . . . Brittany in picture-book clothes, Mont St. Michel, wonderful as the Pyramids . . . the chateau country and Chinon where Jeanne d'Arc stood before her king . . . Biarritz and the whole Basque Coast entertaining the smart world . . . the Pyrenees with Gavarnie and its glaciers . . . Roman France and the Palace of the Popes at Avignon . . . the Cannebierres and *bouillabaisse* at Marseilles . . . the sunshine of Nice and the whole French Riviera . . . up the zigzag hills of Dauphiné to Mont Blanc . . . Alsace and Lorraine where flower markets blaze with color in Strasbourg's narrow streets . . . the war country, Rheims and the most magnificent cathedral of the middle ages . . . Paris, and trace Napoleon to Fontainebleau and follow Josephine to Malmaison . . . Le Touquet and golf with the fashionable English.

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When you buy a Church Toilet Seat, Bathroom Chair, or Stool, you can rely on it to be a lasting improvement for tidiness and neatness. It will last as long as your bathroom and will not chip, break, crack or lose its original, lustrous newness.

Write for the illustrated folio which we have prepared. It shows you different ways of quickly modernizing your bathroom, at little cost. C. F. Church Manufacturing Company, Dept. V-3, Holyoke, Massachusetts.

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"TOILET SEATS FOR BETTER BATHROOMS"

Above are Mesdemoiselles Paulette Amor de Yturbe and Sylvia de Rivas (or de Castilleja); at the right, Mademoiselle Suzanne Hottinguer

THE YOUNG FRENCH GIRL

HER OWN PHILOSOPHY OF LIFE AND DRESS IN HER OWN WORDS

(This delightful little article was written, in English, by a young French girl. Except for a few minor changes, it is quoted exactly as she submitted it. The wardrobe which she describes is illustrated on pages 88 and 89.)

"NO, Peter, it is not a question of habit. It is a question of principle."

"What can be the principle of dragging always and everywhere such an inadequate creature, my dear Susan? Will you explain once and for all this Continental and typically French mystery? I mean mystery for my Americanism—the persistent chaperon and those many forbidden actions concerning places and ways. I enjoy you very much; I find you very *sympathique*. Why can't I take you all by myself for going about?"

"It is all contained in one sentence: because I am a *jeune fille* and a very young one. Of course, there are many other types of *jeunes filles*, but society wants those who belong to her to follow certain rules. The girl who comes out will find freedom in marriage or age—there is no other escape. I told you this custom was based on a principle. Well, it consists of saying that a woman can't be anything in life before she is married. Have a husband over here, and all liberties are given to you — only then. Even the power of making people forget your husband's name so that he is "the husband of Madame So and So."

"You are complaining, but yet things have become much looser since several years, and, though there are restrictions, they aren't what they used to be. Don't forget that we are allowed to do sports or follow courses of literature; to develop talents, as painting or music. It we are not busy with intellectual courses, you know that our mornings are spent then at tennis, golf, or on horses. Have you ever looked with attention at our dresses?"

"Of course. You are dressed like everybody else. I don't suppose you should be pointed out in the street."

"You're wrong. We are not dressed *quite* like everybody else. Even if we choose a model meant for somebody older than ourselves, something would happen to it so that it looks simpler. Remember both my tweed suits? What do you make of the collarless jacket, the Claudine collar on the blouse? It is a detail, this collar, but it sums up the whole. For it is as expressive of our *jeune fille* life as the irreconcilable —to your point of view—chaperon. But I'll come back later to this point, because her importance comes later. You must hear every detail I give you about our doings and our wearings, as they are all part of our life.

"My white toile de soie tennis dress is simple for sport reasons. I wear it in winter at the covered court in the Garage St. Didier or at the Tir aux Pigeons in the spring. My brother is enough to chaperon me for these tennis games. This was not always the case. Brothers were untrusted. How very unjust! They are worse than "Mademoiselle!" It is she who brings me to the Atelier. Poor darling, when it rains, as it often does over here, when I am safely guarded in a hat and rain-coat of rubberized silk, she struggles with a mischieful umbrella and *caoutchoucs glissants*.

"Now, there is that dress which you don't like because it has somewhat of a *pensionnat* air. You are right. It is a reminiscence of our school-days, because it is worn for the morning lessons. But (Continued on page 150)

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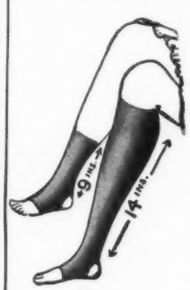

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(Above) Mademoiselle Diane Subervielle, daughter of the Comte and Comtesse Subervielle. (Right) Mademoiselle Rivière, daughter of Monsieur and Madame Marcel Rivière

THE YOUNG FRENCH GIRL

(Continued from page 148)

the beige coat with its deep beaver collar helps it, and we are quite happy to wear it for early afternoon shopping.

"Amongst our new freedoms is the morning walk in the Bois, which is allowed with a girl friend and a dog. A cocktail can be taken at Potel et Chabot, near the Étoile, safely and happily. For this purpose is worn the tweed costume. But we come back home in time—otherwise, trouble will start. But, after all, a half-an-hour walk and three-quarters of an hour for a drink is not such a mean liberty. Can't you see that, Peter?

"Lunch is often the starting of a long party. You may have a ride after eating, come back for tea at Sirdar's or Sherry's, have dinner at some friend's, and go to the "movies" afterwards. Then, the young girl wears a more important frock, such as my navy-blue flat crêpe jacket and dress with two flounces around the hips. Yet, you see how very restrained it is. And you will notice that the colours we wear are very young. My day clothes are red and blue and beige, and I wear white for tennis and the evening.

YOUTH IN ITS PLACE

"But here comes your complaint and misunderstanding: the chaperon and the too many forbidden plays and places. Well, Peter, the fault must come from the too many critical discussions of problems at the theatre, of which solutions are given to youngsters as a matter of fact. No doubt, the plays would upset all our teachings. After all, we are not equipped to argue, and it is right, at eighteen, that we should be kept in our own quarters. But where I agree with you is about the public places to go—especially dancing places. There are really none for us, and we are restricted to our own houses. I do want a place where girls could go and dance, with a good orchestra! That's a business for you, Peter! A good, convenable dance corner for youngsters and comfortable chairs for mothers. Surely you would succeed if you would know how to keep up to your standard.

"Simple things there are in our lives and some things quite nice, after all. Don't you like our little parties at the "movie" pictures, the restless evenings at Luna Park, the dinners at Ermenonville, Bicherel? At any rate, it is what we like best, and I put on my formal afternoon ensemble—a dark red crêpe romain dress and my *belette* coat that is like summer ermine, yet so much more useful because it is not quite so soft and luxurious. The hat, in these cases, is most generally worn, or at least taken.

THE GAME AND THE GUARDIANS

"As you know, the evening ensemble is kept for the formal parties in town, at the homes of our friends. You can not imagine how grown up we feel in our long skirts that the mode allows us this year. And, yet, these high waists and long lines seem made for our youth. There your mind can be at peace. We are not pursued by the *obsédant* guardian of our virtue, as a mother or a brother takes her place. I am afraid that for a long while the chaperon will be held, but she is really most of the time quite a sensible person, very tactful, although she always keeps a serious eye on us. If she should disappear out of our young lives, with her would go quite a sum of excitement, discussion, innocent complots. As where is charm unless in the forbidden fruit?

"No, Peter, I am afraid that if you want to stay with us you must get used to it and go about with us in our gay little doings, always followed by the devoted and indefatigable old lady full of indulgence and patience deep in her heart, for these petulant youngsters."

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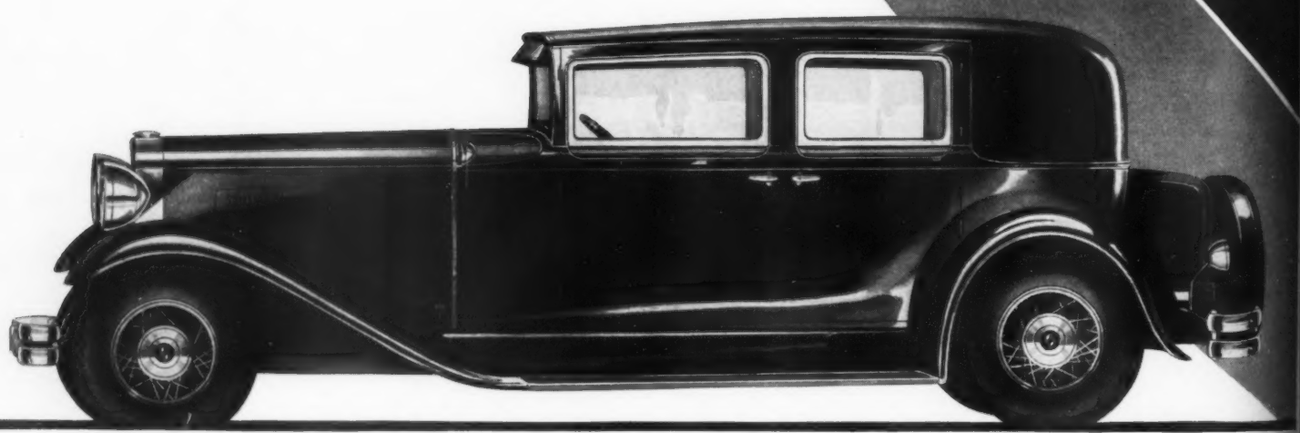

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